

# MUSICAL AMERICA

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EDITED BY

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## OVER 700 MILLIONS SPENT THIS YEAR IN UNITED STATES ON MUSIC, MUSICAL INSTRUMENTS AND MUSICAL EDUCATION

Census Report for 1919, Just Issued, Shows That Five-Sevenths of This Huge Sum Are Accounted for by Musical Industries Alone—Extraordinary Figures Given Out by John C. Freund in 1913 Now Verified—United States Today Leads in Musical Activities of All Kinds—Gives Best Opera, Has Finest Symphony Orchestras and Greatest Aggregation of Renowned Artists During Season—Seven Thousand Supervisors of Music in Public Schools—Great Credit Due to the Women

IN the spring of 1913, I brought out—first at the dinner of the Philadelphia musicians and music teachers and soon after at a great convention at Saratoga, New York—the fact that this country was spending on music in all its forms, for musical instruments and for musical education, the astounding sum of 600 millions a year. It showed that we were spending more money for these activities than all the rest of the world put together. It showed that we were spending more money for music, on the musical industries and for musical education, than we were then spending on the army and navy, and you could include the postal receipts, the apple and butter crops, and you wouldn't have that sum.

Carried by the Associated Press, the announcement created an international sensation. The press throughout the country discussed the matter in editorials, special articles, particularly after I had made an itemized account of the total. This led to requests coming from all parts of the country to come out and tell the story.

Since that time, I have been out whenever opportunity afforded, not as a paid lecturer, to spread the gospel, and so have spoken in over 110 cities to half a million people and about as many high school children, for I early realized the need of beginning at the beginning, namely, with the public schools.

From the start, however, there were many doubting Thomases. So experienced and veteran a critic as Henry T. Finck of the New York *Evening Post* characterized the discovery as a "mere guess," while another experienced and veteran critic, William J. Henderson, now of the New York *Herald*, referred to it with that amiable sarcasm which is his specialty.

Now, however, comes the report of the Bureau of the Department of Commerce of the United States, which held a census in 1919. It is illuminating. It maintains the correctness of the figures given out in 1913.

This report shows that the value of the products of the various musical industries in the year 1919 in this country, exclusive of sheet music and music books, was something over 500 millions, that there were about 800 manufacturing establishments engaged, employing nearly 70,000 workers, with an invested capital of nearly 300 millions.

To appreciate these figures, we must know that, according to the comparative summary of the census report, our musical industries, but a few decades ago, namely, in 1849, scarcely existed. They had only an invested capital of about a million and a half. There were only some 200 small establishments, employing a little over 2000 people, while the total value of the manufactured products was only something like four millions. With these figures in mind, think of the tremendous proportions to which they have grown by 1919.

Of the great total, over half is provided for by the piano industry. Of the other half, the major portion is provided for by the phonograph industry.

But it is not alone the volume and financial value of our musical products that are extraordinary. It is that already, several decades ago, we led the world in the quality as well as the quantity of our musical instruments. We make the finest pianos, uprights as well as grands. It was an American invention which gave us the phonograph and talking machine, as well as the player piano. We have long made the finest reed organs; indeed, the American reed organ was among the first things to tell Europe that we could make as well as consume things. We have long led in the manufacture of church organs, in band instruments, mandolins, guitars and harps.

Extraordinary as the figures were that I gave out in 1913, they have been already passed, and in spite of the slump in general business last year, the figures have increased considerably. Careful investigation shows that at the present time, that is during the year 1922, we shall have spent on music in all its forms, on the musical industries, and for musical education, the almost incredible sum of over 700 millions, of which about five-sevenths are accounted for by our musical industries alone.

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ERNA RUBINSTEIN

Youthful Violinist, Who Made Her American Début in February Last, Now Here for a Second Tour After a Summer Spent in Europe. (See Page 25)

## Judson Heads Association of Bureau Covering Nation-Wide Concert Field

A NEW element was brought into the music management and concert-giving business by a contract concluded last week between Concert Management Arthur Judson and a recently formed organization known as the Associated Musical Bureaus. The project is of broad scope and touches the interests of many persons in all parts of the United States and Canada.

It is designed to facilitate the booking of instrumentalists, singers and organizations suited to appear publicly; to afford to wholesale managers an easy and secure outlet for appearances of the artists they represent; to improve the welfare of local music managers; to effect economies gener-

ally; and to introduce an artistically superior array of musicians in many towns which now offer too frequently mediocre music performers.

The organization includes the following members: Elbert A. Wickes, Boston; Patrick M. Nielson and Elsie Illingworth, Pittsburgh; Coit and Alber, Cleveland, Ohio; O. B. Stephenson, Chicago; Southern Musical Bureau, Atlanta; M. C. Turner, Dallas, and Elwyn Concert Bureau, Portland, Ore. The corporation was formed with Arthur Judson as president; A. C. Coit, vice-president, and T. A. Burke, secretary and treasurer.

With the complete functioning of the enterprise it is expected, according to an official statement issued this week, that advantages will accrue to every class of persons who are interested, directly or

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# U. S. Will Spend 700 Millions on Music in 1922

[Continued from page 1]

Not only do we lead in our manufactured musical products, but we to-day lead in our musical performances. We give the best German, French, Russian and Italian opera. We have the largest number of symphony orchestras, and the best, and when it comes to the musical profession, our teachers can stand up against any the world over, for we have not only experienced and educated Americans, but the best foreign teachers that have come to us for years, as well as those who were forced to come here during the war period.

In no cities of the world to-day do so many of the greatest artists of the world come together in a season as they do in New York, Boston, Chicago, Philadelphia, St. Louis, Cincinnati, San Francisco and other leading cities.

The importance of the original discovery was that it showed that we had, unconsciously to ourselves, been advancing on cultural as well as material lines, and that we no longer deserved the sneer that we were a people out only for the dollar and taking little or no interest in the cultural influences. The credit for much of this extraordinary evolution is unquestionably due to the women who, particularly through their local music clubs, which to-day have a membership of over 150,000, have everywhere spread the gospel of good music.

When I started the first musical paper over 50 years ago, such a thing as a musical supervisor was unknown. To-day, there are over 7000 in this country. There were a few German and Swedish choral societies, but the community chorus movement, which to-day has swept the country, had not even been thought of. Managers who went into opera were accustomed to go bankrupt a few weeks after they started. To-day we have the Metropolitan with an advance sale of over a million and a half before the doors are open.

We have musical schools in New York, Chicago, Boston, Philadelphia, and other cities, with tens of thousands of earnest, talented pupils.

A fair estimate shows that between two and three million people in this country earn their living, one way or another, by music.

Should it not appeal to the veteran critics to whom I have referred and to others who have taken their viewpoint that they should rather be proud of what this country has already accomplished in the way of musical knowledge and culture, because they have themselves reason to take a large part of the credit, for it was their discriminating criticism, generally ill paid, that contributed so large a share to the musical uplift?

It is, of course, undeniable that millions of people in this country are still ignorant of music in any form, except what they may hear occasionally at the movies or elsewhere. It is undeniable that we have accepted millions of poor but able-bodied peasants from the other side, who only know their folk-songs. It is undeniable that having so far almost denied our own composers a hearing, we have not yet developed the talent that we undoubtedly possess, and it is also undeniable that we are still too ready to receive foreigners of talent and give them a fortune while we neglect our own home talent, that is often as good, sometimes better, and permit it to starve. All this is true.

It is also true that while we pass the world in opportunity for concert work, we still lack opportunity in opera for our own talented singers, but that situation is improving season by season.

It is also true that there is a tremendous work to be done, but with the showing that we have made in the last few decades, it is not too much to say that this country, leading as it does to-day, unquestionably in material wealth and prosperity, in the inventive genius and industry of its people, in their law-abiding character, homogeneous too in language, will surely before long lead the world in the arts and sciences, in the drama, and above all in music and so we may go far to bring about that peace among mankind which has been the dream of the sages through the ages.

*John C. Freund*

## Judson Heads Nation-Wide Association of Music Bureaus

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indirectly, in music and kindred performances. It is expected that the following advantages will ensue:

First: A music artist or organization may contract through an authorized representative (or direct) for an entire season of appearances, to the end that the artist's net annual earnings may be increased.

Second: A wholesale manager or firm may contract for the placing of a music artist or organization for an entire season of appearances—at a saving of operating cost over prevailing conditions.

Third: Any local manager, committee, or organization or institution giving a course of music attractions may commission the Associated Musical Bureaus to arrange for an entire course, or such parts of it as may be desired or possible.

Co-operation of the fullest character, it is said, is to be the keynote of the new organization, and this co-operation is designed to extend to the artist, the wholesale manager, the local manager and the public.

What the organizers of the Associated Musical Bureaus believe is to be made possible is an improvement in the transacting of the concert-giving business in each of its respective branches—and an extension of concerts of commendable

character into desirable territory not now adequately handled.

The territories of the respective member bureaus are as follows:

Coit and Alber: Ontario (Canada), Ohio, New York (west of Syracuse), West Virginia, Kentucky, Indiana, Michigan (excepting the upper peninsula).

E. A. Wickes: New England States, Maritime Provinces (Canada), New York (east of Syracuse).

P. M. Nielson: Pennsylvania, New Jersey, Delaware, Maryland, Washington, D. C.

O. B. Stephenson: Wisconsin, Michigan (upper peninsula), Minnesota, North Dakota, South Dakota, Nebraska, Kansas, Missouri, Oklahoma (northern half).

S. R. Bridges: Virginia, North Carolina, South Carolina, Florida, Georgia, Alabama, Tennessee, Louisiana (as far west as Monroe).

M. C. Turner: Texas, New Mexico, Louisiana (except the territory of S. R. Bridges), Arkansas, Oklahoma (southern half).

Elwyn Concert Bureau: Western provinces of Canada, all western states not mentioned in other territories, which includes the Pacific Coast States, Montana, Wyoming, Colorado, Utah, etc.

### To Extend Local Organizations

These individuals and firms, already highly organized, plan to extend their organization by engaging representative to cover the territories in which each operates in its respective field. The articles of agreement provide that each of these—known in the contract as a "bureau"—shall conduct its musical activities "along the lines and pursuant to the methods and procedures now in use by recognized local managements operating concert courses throughout the United States or to adopt such other methods of procedure as they may be advised by the management (the Judson organization) from time to time, as may be mutually agreeable."

These representatives will treat primarily, declares Mr. Judson, with the established local managers in every city where such local managers now operate concert courses.

"They are to be given the first privilege," he said, "to engage artists whose service the Associated Musical Bureaus is authorized to offer or to secure for appearances. It is the intention of the Associated Musical Bureaus to serve every established local manager as completely as possible, to the end that simplicity, efficiency, satisfaction and economy may prevail.

"We believe the outcome will demon-

strate the practicableness of the plan from the standpoints of wholesale managers as well as of local managers and artists, and that it will aid in ultimately placing the business of buying and selling the services of music artists and organizations and the actual giving of concerts on a sounder business basis.

"Nor will it interfere with the direct business arrangements for the services of certain artists between any wholesale manager and any local manager. Rather is it the intention to make for added smoothness and economy of concert operations on all sides.

### Five-Year Contract with Judson

"Speaking for Concert Management Arthur Judson, which includes as partners Mrs. Adele G. Yarnall and Milton Diamond, I will say that, as a wholesale management of music artists and organizations, we have for some time realized the advantages which could arise through a more complete and active covering of the huge territory embraced by the United States and Canada by being able to deal with some properly organized central bureau which, through far-reaching and highly perfected connections, could supply a selling efficiency no single wholesale management can afford.

"Conferences in the matter with individuals and firms, now members of the Associated Musical Bureaus, resulted in a unanimous agreement that such a centralized organization as the Associated Musical Bureaus could supply that service.

"It was decided to arrange with a recognized wholesale management to give the needed expert counsel in the arranging of concert courses and to engage for the Associated Music Bureaus those music artists and organizations whose services are worthy or should be bespoken by the local managers—through the various member bureaus of the Associated Musical Bureaus.

"Concert Management Arthur Judson was selected to perform this service for a period of five years.

"It is a fact that certain problems connected with bookings and the actual giving of concerts have become steadily more acute and that the trend for some time has been in the direction of conducting the concert-giving business in ways mutually satisfactory to the artist, his business representative and the local manager.

"We know that the expense of securing engagements for an artist, the routing and the expense of accompanist (where one is required), together with the wholesale manager's commission necessary in existing circumstances, re-

duces amazingly the gross fee of the artist. He often does not receive as his net return a sum which is a small part of that fee.

### Saving in Booking Expenses

"One of our purposes is to bring about a saving in the booking expense of the wholesale manager, and to do the same in the matter of advertising and publicity materials required for each concert. For it is obvious that where we can book an artist for an entire season of concert through one buying unit, arrange the itinerary so that the railroad jumps are relatively short, purchase advertising and publicity material in greater bulk than ordinarily obtains, and save individual shipments and in other ways economize for the benefit of the wholesale manager, the artist and the local manager, total advantages must result.

"Moreover, through the co-operation of seven such large concerns as these bureau members of the Associated Musical Bureaus, it is clear that such affiliation must lead to a larger number of engagements for many music artists and organizations than exists where schedules must be made independently of such all-sided action wherein concentration and harmonious procedure concerning the

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### Juillard Foundation to Have Box at Metropolitan

THE Juillard Foundation will have the right to use Box No. 2 in the parterre of the Metropolitan Opera House, on Wednesdays and Saturdays, during the coming season. A statement was published in the New York Times that the Foundation had leased this box, which is owned by Frederick A. Juillard, but Dr. Eugene A. Noble, secretary of the Foundation, describes this statement as erroneous. "The Foundation," he says, "has not leased the box. The owner is unable to use it on those two evenings, and has generously placed it at our disposal." When asked if the Foundation would put the box at the disposal of music students, Dr. Noble replied: "By no means. We should be overwhelmed with requests. At present I am unable to say anything beyond the fact that we shall be able to put the box to good use."

### Paris Resents Desecration of Chopin's "Marche Funebre"

THE Society of Authors and Composers of Paris has risen in a body to protest against the action of writers of "jazz" music who plagiarize the themes of classic music in their syncopated compositions, according to a cable to the New York Times. This action was prompted directly by the appearance of a new fox-trot based on the "Marche Funebre" of Chopin. Saint-Saëns' "Danse Macabre" is another composition which recently acquired a vulgar popularity through translation into "jazz." The Society has declared itself the guardian of the rights of authors and composers who have been dead for more than fifty years, and in order to protect the compositions of these men have made a direct appeal to dance-hall musicians of the city. If the appeal fails, the Society intends to take up the matter in the courts.



# WHEN WAGNER'S PARROT QUOTED "RIENZI"

The Story of an Intelligent Bird Called Papo, of Peps the Church-Going Dog, of the Faithful Fidi and the Temperamental Russ, All Cherished by the Creator of the "Ring"

By MAURICE HALPERSON



RICHARD WAGNER'S love for animals was so strongly developed that it must be considered one of the most conspicuous traits of his character. Quite a few great men in history and the arts share with him this trait, among them Bismarck, Schopenhauer and Zola. Wagner's life and work are saturated with this strong feeling for the little joys and griefs of dumb animals, from his excruciating pain and rage when shown a slaughter-house for the first and only time, to his stirring protest against vivisection in an open letter to Ernst v. Weber in October, 1879, and to the appeal of good old Gurnemann to heedless young Parsifal after the latter had killed the Holy Swan.

This love for animals, which occasionally approached sentimentality, was demonstrated early in the boy's childhood. Little Richard knew all the dogs, cats and horses in the vicinity of his parents' home. His pets were especially dogs, of whom he made intimate friends. His tender interest in dogs remained so pronounced that he had the serious intention of writing a "History of My Dogs," Hans v. Wolzogen relates.

Wagner and his favorite sister, Cecilia, were especially aroused when they found out that newly born puppies and kittens were destined to be drowned. Then the children tried to learn of the pond in which the crime was to be perpetrated, and did their best to save the innocent dumb victims of human cruelty. On one occasion they were happy when they succeeded in saving a little puppy. But what were they to do with it? In defiance of the strict orders not to bring animals into their home, Cecilia hid the little dog in her bed, but unfortunately it lacked judgment; it whined and was detected. The children's grief was so convincing and touching that the animal was accepted as the family pet. Unfortunately it fell out of the window soon after and broke its neck. It was buried with all pomp becoming its importance.

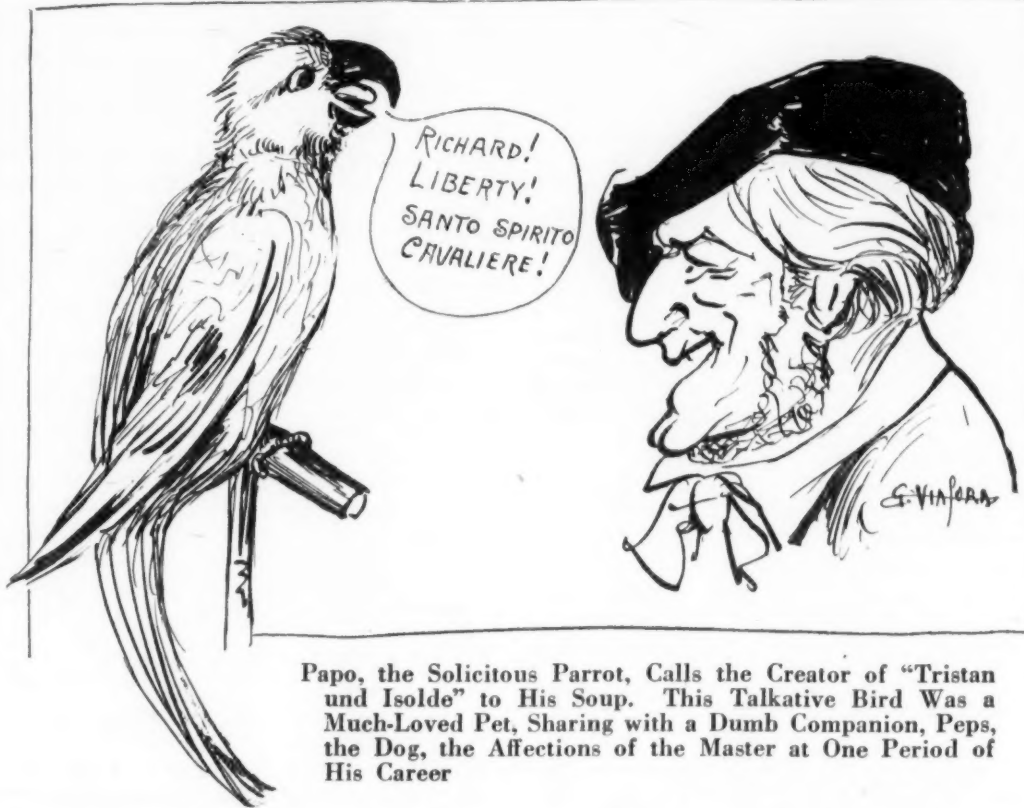
At another time Wagner's mother thought she heard mice squeaking in the children's room, and when on the following day Mr. Humann, the dignified Magister, came for the usual lesson, he declared that a penetrating odor in the room caused him nausea and headache. The embarrassed children finally had to admit that they had hidden in Richard's old wooden desk a little bunny family, a mother with five little ones. This time the great composer's mother was inexorable, and the children were consoled only by the fact that a good home was found for the animals after all.

## The Master and His Dogs

From his twelfth year on young Wagner was allowed the luxury of two dogs, one of which was so reliable that its young master took it along on an excursion to the mountains which divide Saxony from Bohemia. On one occasion, when Richard was climbing up a steep mountain, fearing that the dog would slide down, he threw it his handkerchief, in order to keep it away from the top with its dangers. But the dog showed itself an expert in solving the problem between obedience to its master and desire to accompany him wherever he went. It buried the handkerchief in the earth and quickly followed Wagner in his ascent.

A prominent place in Wagner's heart was reserved for Robber, a perfect specimen of a Newfoundland dog, during his engagement as conductor in Riga. The animal never left its master for one moment, and even during rehearsals took its place at his feet. Once Robber's suspicion was aroused against a bass-player. The dog considered the player's hasty movements in his direction as an assault, and on the occasion of a brisk fortissimo opened hostilities against him. The unhappy player screamed: "Herr Kapellmeister, hold back that beast!" And Wagner was able to check the dog by seizing its collar at the last moment. It was the same dog which accompanied Wagner and his first wife, Minna Planer, in 1839 on the stormy sea trip to Paris, where the valuable animal was lost by theft. The inconsolable composer gave the faithful animal a monument in his prose work, "Ein Ende in Paris."

During his happy period as a conductor of the Dresden Opera in 1849 there



Papo, the Solicitous Parrot, Calls the Creator of "Tristan und Isolde" to His Soup. This Talkative Bird Was a Much-Loved Pet, Sharing with a Dumb Companion, Peps, the Dog, the Affections of the Master at One Period of His Career

were especially two pets that enjoyed the greatest popularity: Papo, the parrot, and Peps, the dog. Gustav Adolph Kietz, then an intimate friend of the Wagners, relates in his memoirs some of the amusing tricks of the bird. When the soup was served, Frau Minna used to say to the parrot, "Papo, call your master!" whereupon the parrot would shriek: "Richard! Liberty! Santo spirito cavaliere!" (a well-known quotation from "Rienzi," which was then occupying Wagner's attention).

Peps, the dog, also played an important rôle, fortunately only a silent one. Wagner at that time had to direct the musical service in the Catholic Church, and Peps was accustomed to wait for his master in front of the open door. Imagine Wagner's chagrin when the dog appeared one day in the choir in the midst of the sound of trumpets and kettle-drums! "Fortunately Peps showed himself a splendidly trained dog," Wagner relates in his memoirs. "Had he barked, it would have cost me my position as conductor in the church; it was indeed an embarrassing moment for me."

Wagner, in his letters, never tired of lauding the dog's amiable disposition and faithfulness. In his correspondence with Liszt, Peps was mentioned in every letter, and Liszt often signed his epistles humor-

ously "Double Peps" or "Double Extract de Peps."

The first prominent canine friends in Bayreuth were Marke and Brange (Brangäne). On the occasion of a triumphal procession to welcome Franz Liszt, the two dogs had the honor of heading the march on each side of the master. Fidi (the pet name for Wagner's son Siegfried) was especially fond of these two dogs, and Wagner constantly expressed satisfaction that his son had

inherited his deep love of animals. In a letter from Verona to Franz Liszt, Wagner wrote: "My dear Fidi understands me; you ought to have seen his overwhelming emotion when he tore the whip out of the hand of the driver after the brutal man had beaten the horses!"

Wagner's first trip to Switzerland was partly marred by the brutality of the country people toward animals. He wrote: "The sublime sight of the glaciers enthralls me, but the rascality of the people against animals infuriates me."

Grand Opening of a Coop  
The Bayreuther Blätter, the organ of the Wagner cult, published a detailed report of the installation of a new coop for his feathered friends in Wagner's villa, "Wahnfried." In particular, two white peacocks, a gift of his friend Wolzogen, aroused the master's pleasure, while Liszt above all admired the rare black swans which King Ludwig, informed of the great event, had sent to his friend. Wagner was then in such good humor that he behaved like a child. As Wolzogen relates in his memoirs, "The master was in such a happy frame of mind that he crept in the company of Marke and Brange to Liszt, saying: 'Franz, one can approach you only on all fours.'"

But the first place in its master's af-

fection belongs to Russ, the Newfoundland, the beloved Pohl's still more beloved successor. Russ had the exclusive privilege of accompanying Wagner on his daily walks, and after he had lost the loyal animal through human infamy Wagner erected a marble memorial in the gardens of Wahnfried with the epitaph, "Here lies and rests Wagner's Russ." There was hardly ever a dog which had to be pardoned for so many naughty and aggressive pranks as Wagner's pet. Russ was a real tyrant. He did not want to share his master's affection with anyone, and especially persecuted the valuable white peacocks. One day he fought the head of the peacock family so strenuously that the poor bird had to strut around for many months without its pride, its snow-white feathers.

Russ was not always in heroic mood. Once it happened that his master was attacked by two tramps on a solitary road. Wagner relates that the dog, instead of jumping on the aggressors, firmly clenched its teeth into his coat collar, evidently prepared to hold him so that no one could take him away. "I had to fight my assailants single-handed, as my natural ally defaulted. I was glad when approaching steps were heard, at which the tramps took to their heels."

## The Stage Menagerie

It is well known that Wagner introduced into his operas as many animals as possible and that the Wagnerian menagerie caused many a sleepless night for his stage managers. If *Brünnhilde's* Grane, the swan in "Parsifal" and *Fricka's* rams may be considered difficult problems, *Fafner*, the dragon, a stage problem which remains unsolved to this day, brought them to despair. The love *Brünnhilde* had for her noble war-steed, *Grane*, "the horse that never was disgraced to hunting purposes," is really touching.

Wagner detested the hunt, especially the wholesale slaughter of peaceful animals. When fifteen years old he had been persuaded to go hunting with a merry crowd. After firing blindly, he saw a poor bleeding hare that could hardly creep along. At the sight of the dumb creature, in the eyes of which the sensitive boy thought he saw a terrible accusation, he made the solemn vow never again to indulge in such a cruel and inhuman pastime. No doubt the touching words of *Gurnemann* over the dead swan flows out of this sentiment.

It cannot, however, be proved that Wagner's love for animals led him to a thoroughly vegetarian mode of living. It is true that he was greatly drawn to the vegetarian diet, especially during his last years, but he never went so far as to abstain completely from meat.

## No Forerunner of Volstead

That Wagner was not averse to a good drink and never would have joined the ranks of our prohibitionists has never been doubted by anyone, and it is certainly untrue that he never indulged in smoking. On the contrary, he was a great connoisseur, whose cigars were always highly appreciated by friends and visitors at Wahnfried. His friend Weissheimer tells us the following little anecdote in order to show how he would miss a good smoke even for a short time. The two friends once strolled through the beautiful ducal gardens of Bieberich, when a guard roughly told Wagner to throw his cigar away. "Hardly had we extinguished our cigars, when we encountered a high officer who was visibly enjoying his cigar. Said Wagner: 'Well, I declare, this is too much—not even the uniforms respect the rules.' Quickly we lighted our cigars again and approached the smoking officer, blowing out clouds of smoke. The military man looked at us sternly from head to foot, and with his cigar turned to the other side, hastened past us. At that moment we recognized him; it was the Duke himself!"

Had Wagner known that His Highness was accustomed to take his famous dogs along with him into the garden, he certainly would not have lost the opportunity of doing the same.

IF the dragon were a domestic animal, the transformed "Fafner" would never have arisen to confront and tax the ingenuity of the Wagnerian producer. The Master of Bayreuth was very sensitive about the troubles of the dumb companions of man, and he might very well have balked at the great conflict of "Siegfried" and the beast, had the terrifying monster exhibited the least propensity to leave his lair and walk in righteous ways. Many animals infest the Nibelungen forests, and the problems they present to stage directors have been overcome, in some instances, only by the elimination of the animals themselves. Thus "Fricka" walks sans rams, and the mounts of the Valkyries are strictly off-stage affairs. Mr. Halperson traces the introduction of these dumb members of the cast to a love for animals in Wagner that approached sentimentality. From early childhood Wagner was accompanied on his walks and travels by one or more dogs and these were the cause of many a humorous incident.



# Judson Heads Nation-Wide Managerial Project

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greatest good of the majority cannot be had.

"But added benefits in extending the field of activities of music artists and organizations are expected to ensue. The seven bureau members of the Associated Musical Bureaus, since they operate lyceum and Chautauqua courses, have demands on their own respective accounts for the services of music artists and or-

ganizations. Realizing the increasing demand for a more equitable artistic standard among such artists and organizations (in towns where mediocre musicians and organizations of various classifications have too long appeared) these seven bureau members wish to promote and conserve the best interests of their clients. This will provide a larger territory for music artists and organizations of classes AA, A, B and C. It should, and it is expected that it will, give wider opportunities for a considerable number of rising young music artists and organizations who now experience hardships in securing their rightful share of professional engagements."

## Stabilizing Concert-Giving

Such outlets as the territories of the associated bureaus represent, with the intensive managerial efficiency possible in each respective territorial unit, Mr. Judson declares, offer the broadest opportunities for the stabilizing of the concert-giving industry. "It is a known fact," he says, "that almost every established local manager finds the fee of many a desirable artist too high to enable a profit to be made on concerts in every instance. Such an arrangement as that made among the member bureaus, the Associated Musical Bureaus and Concert Management Arthur Judson offers an eventual solution of one of the most vital problems in the industry."

"The concentrated efficiency in those respects already touched upon will make for economies permitting a lowering of the artist gross fee to the local manager, yet preserve the present net return such artist now obtains. In numerous instances the artist net fee can even be increased, and not alone through the providing of a greater number of annual

appearances than generally obtain at present, but through an actual saving in the individual appearances made possible through those economies already set forth.

"Consider, if you will, the value to the artists, to their representatives and the local managers arising through being able to arrange one year in advance an entire season of appearances for the artists and for the courses of concerts by the local managers.

"A further value—of a permanent beneficial character to artists of merit, local managers who wish no others, and the public, which is equally thus concerned—is offered in the exploitation only of artists of demonstrated merit and of rising artists who have the merit to satisfy generally their audiences.

"In such circumstances as these which have been outlined there must come a reduction in the percentage of dissatisfaction which exists through the engaging of so-called 'artists' whose resources and acceptances, or probable acceptance, by the public is not always convenient for local managers to learn. Succinctly, through the counsel of Concert Management Arthur Judson, it will be possible for every local manager dealing with the Associated Musical Bureaus (through a bureau number) to obtain information on the status of an artist whose services may be desired and the probable success such artist is likely to meet with an audience."

"With such allied forces it is evident that the Associated Musical Bureaus can render services with respect to efficiency, dispatch, economy, security and artistic ability which should work to the betterment of the welfare of artists, their representatives, local managers and the public."

## Aim to Transmit Metropolitan Opera by Wireless

THE transmission by radio of the operatic performances at the Metropolitan Opera, as well as the concerts given in Aeolian Hall, is the aim of the Radio Corporation of America, which is preparing to erect on top of the Aeolian Building in New York the most powerful broadcasting station in the world. The management of the Metropolitan made it known that there would be no broadcasting this season, stating that they could find no genuine popular demand, and could not see that broadcasting would be beneficial to opera. In the case of Aeolian Hall concerts, the matter rests with the managements of the different artists. Three companies are said to be competing for the privilege of broadcasting the opera performances.

## CITY SYMPHONY SUPPORTERS MAY ADOPT SCHEME TO BUILD NEW HALL

Orchestra, It Is Proposed, Will Establish Itself in Permanent Home, and Derive Revenue from Rentals of Building—Scheme Will Be on the Lines Followed in Chicago by Theodore Thomas Fund—New York Needs Another Concert Hall, Is Opinion of Arthur J. Gaines

SHOULD plans of the City Symphony's supporters materialize, New York will have a new concert hall in the near future, and the latest organization to make its appearance in the orchestral field will find a permanent home and a guarantee of substantial revenues. There has been some discussion of the project in musical circles, but officials of the City Symphony, approached during the week, would commit themselves to no statement.

From sources close to the New York Musical Society, which is backing the organization, it is learned that consideration is being given to the concert-hall plan of financing the orchestra, a plan which has worked so admirably in the case of the Chicago Symphony.

Arthur J. Gaines, manager of the City Symphony, declared that his executive was too busy at the present moment, owing to the approaching debut of the orchestra, to go into such a plan. He had nothing to say on the subject except that New York was in need of another concert hall, and that the orchestra-owned hall and office building was the best solution to the financial problem of the symphonic organization. Orchestra Hall in Chicago is the property of the Chicago Symphony, which built the structure out of its foundation fund.

The season of 1923-24 may give New York what Chicago has long proudly cherished—an orchestral organization which finds adequate financial support from the returns of an office building and concert hall. When the backers of Theodore Thomas had raised the foundation fund which established the Theodore Thomas Orchestra, they wisely decided to build with it their own auditorium. A magnificent and in due time very prosperous office building was erected on Michigan Boulevard, containing the hall which is still the home of the Chicago Symphony. The profits which that organization derived and still derives from studio, office and concert hall rentals have enabled it to give Chicago music lovers under Frederick Stock the best in music without the necessity of asking a handful of wealthy patrons to dig into their pockets.

An orchestra that is its own landlord would undoubtedly prove as much a success in New York as in Chicago. The Chicago Symphony has shown that art and business may at times well be paired without detriment to either.

The City Symphony's project is said to have interested the backers of the new orchestral venture, among whom are Senator Du Pont, Bartlett Arkell, Mantion B. Metcalf, Ralph Pulitzer and others.

## "ROSENKAVALIER" IN FIRST WEEK'S LIST

### Metropolitan Opera Schedule for Opening Week Will Bring Debuts

Two appearances by Feodor Chaliapin, one in "Boris Godounoff" on Wednesday evening and the other in "Mefistofele" at the Saturday matinée, are scheduled for the first week of the new season at the Metropolitan Opera House, according to an announcement made Saturday. The first of the season's novelties and revivals, "Rosenkavalier," will fall on Friday evening. Important debuts will include those of Edward Johnson in "L'Amore dei Tre Re" on Thursday evening and Paul Bender and Gustav Schützendorff in the Strauss revival Friday.

"Tosca" will introduce the season on Monday evening, Nov. 13, with Marie Jeritza in the title rôle and Messrs. Martinelli, Scotti, Malatesta, Paltrinieri, Reschiglian, Leonhardt, D'Angelo and Cecil Arden. Mr. Moranzoni will conduct.

"Boris Godounoff," with Chaliapin, will be given on Wednesday evening; other artists in the cast being Mmes. Matzenauer, Dalossy, Delaunois, Perini and Wakefield and Messrs. Harrold, Mardones, Bada, Audisio, Paltrinieri, D'Angelo, Reschiglian, Picco, Schlegel and Ananian. Mr. Papi will conduct.

"L'Amore dei tre Re" will be sung on Thursday evening by Mmes. Bori, Anthony, Robertson, Wakefield and Arden. Edward Johnson (his first appearance with the company), and Messrs. Danise, Didur, Paltrinieri and Audisio. Mr. Moranzoni conducting.

"Der Rosenkavalier," the season's first "revival," will be given on Friday evening with Mme. Easton as the *Feldmarschallin*, Mme. Jeritza as *Octavian*, Mme. Sundelius as *Sophie*, Paul Bender (debut) as *Baron Ochs*, Gustav Schützendorff (debut) as *von Faninal*. Others in the cast will be Mmes. Howard, Robertson, Anthony, Bradley, Wakefield and Tindal and Messrs. Harrold, Meader, Bada, Audisio, Paltrinieri, Schlegel and Gustafson. Mr. Bodanzky will conduct. "Mefistofele" will be the first Saturday matinée opera with Mmes. Alda, Peralta, Howard and Perini and Messrs. Gigli, Chaliapin, Bada and Paltrinieri. Mr. Moranzoni conducting.

"Samson et Dalila" will be the first "popular" Saturday night bill with Mme. Matzenauer and Messrs. Martinelli, DeLuca, Rothier, Paltrinieri, Audisio, Reschiglian and Ananian. Miss Ogden will lead the ballet. Mr. Hasselmans will conduct.

"Cavalleria Rusticana" and "Pagliacci" will be sung in concert form on Sunday evening, Nov. 19, the former by Mmes. Peralta, Telva and Anthony and Messrs. Tokatyan and Picco, and the latter by Mme. Sundelius and Messrs. Kingston, Danise, Bada and Reschiglian. Mr. Bamboschek will conduct.

"Traviata" will open the Brooklyn season at the Academy of Music of Tuesday evening, Nov. 14. It will be sung by Mmes. Bori, Egner and Anthony and Messrs. Gigli, DeLuca, Bada, Picco, D'Angelo and Ananian. Miss Galli and Mr. Bonfiglio will lead the ballet. Mr. Moranzoni will conduct.

## Isadora Duncan to Tour Here Until February

Contrary to press reports that Isadora Duncan had abandoned her tour and was returning to Europe, she will fulfil engagements in this country until Feb. 1, according to an announcement by her manager, S. Hurok. Two special recitals have been arranged for her in New York in Carnegie Hall on the evenings of Nov. 14 and 15, on which occasions she will have the assistance of the Russian Symphony under Modest Altschuler.

## Plan \$100,000 Pipe Organ for New Washington Auditorium

WASHINGTON, Nov. 4.—The Lions' national organization expects to provide the new Washington Auditorium with the finest pipe organ in the United States, to cost about \$100,000. C. W. Darr, of the local organization, has announced that free public recitals will be given every day at noon. Every Sunday afternoon prominent organists and singers will be heard. Organists from all the Washington churches and from other cities will play.

ALFRED T. MARKS.

## Humiston to Write Music Reviews for "Brooklyn Eagle"

W. H. Humiston, well-known as a composer and musicologist, has been appointed music critic of the *Brooklyn Eagle*. Mr. Humiston succeeded William B. Murray, who resigned his post during the summer.

## HAIL HECHT FORCES IN SAN FRANCISCO

Ravel Quartet in F Featured on Return from Tour—Symphony Greeted

By Charles A. Quiltzow

SAN FRANCISCO, Nov. 4.—The Chamber Music Society of San Francisco was warmly welcomed when it appeared at Scottish Rite Hall on Oct. 31, in the first concert it has given here since its tour of the Eastern States.

Great interest centered in the Ravel Quartet in F by reason of its successful performance by the Society at the Berkshire Festival. This work was again given a reading distinguished for beauty of tone, sensitive delicacy of shading, fine adjustment of tonal balance and a pervading sense of refined artistry.

Beethoven's Quartet in F, Op. 59, No. 1, was artistically played. The appearance of Elias Hecht, the Society's founder and flautist, in the Beach Theme and Variations for flute and strings, called forth hearty applause, repeated with emphasis at the close of the work.

A crowded house greeted Alfred Hertz and the San Francisco Symphony at the season's first popular concert given at the Curran Theater on Oct. 29. The exotic coloring of Borodine's Ballet Music from "Prince Igor" appealed strongly to the audience, as did also the fine reading given by Mr. Hertz of Schubert's "Unfinished Symphony." Weber's "Oberon" overture was an excellent opening number. The popular "Liebeslied" of Kreisler, given together with his "Liebesfreud," was heartily encored. Two Hungarian Dances by Brahms and the Polonaise in E by Liszt completed an attractive program.

Margaret Matzenauer was heard in a second San Francisco concert at the Plaza Theater on Oct. 24, under the Jessica Colbert management. In excellent voice and happy mood, the singer delighted her audience. Each group of songs was succeeded by two encores. Her operatic numbers were the Card Scene from "Carmen," Gavotte from "Mignon," and "Lietti Signor" from "Les Huguenots." Frank La Forge was represented on the program by his Romance, played by Georges Vause, the accompanist, his "Nocturne" and "Before the Crucifix" and arrangements of Mexican folk songs.

"The Chimes of Normandy" has been acclaimed by the crowds visiting the Rivoli Opera House. The singing of Paul Steindorff's chorus and Ferris Hartman's portrayal of Gaspard are noteworthy features.

Lillian Swaey, pupil of the Ada Clement Music School, played a movement from the Vieuxtemps D Minor Concerto with the California Theater Orchestra on Oct. 29, with good tone and well-developed technique.

Hermann Heller, director of the Palace Hotel Orchestra, presented a program in the Palm Court on Oct. 29. Rebecca Haight, cellist, was the soloist.

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## PHILADELPHIA HAILS BETHLEHEM CHOIR

### Operatic Society and Matinée Musical Club Open Seasons

By W. R. Murphy

PHILADELPHIA, Nov. 4.—For the second time the Philadelphia Forum has achieved the notable feat of bringing the Bach Choir, which has left Bethlehem only three or four times in its history of more than a score of years, to this city, and a big and distinguished audience greeted it at the Academy of Music yesterday afternoon. Dr. J. Fred Wolle directed his forces in the Kyrie and Gloria from the B Minor Mass and four Chorales. All were sung with the sense of spiritual values which marks the organization, as well as with refinement and distinction. Emily Stokes Hagar, soprano, created a remarkable impression with her finely sung solo. Mabelle Addison, rich-voiced contralto, and Nicholas Douthy, who has sung the tenor rôles with the choir since its inception and who is a Bach interpreter par excellence, were the other soloists. T. Edgar Shields was the organist and the Moravian Trombone Choir and the Philadelphia Orchestra gave instrumental support.

The Philadelphia Operatic Society began its eighteenth season on Thursday night with two admirably sung and acted performances in the Academy of Music of "Hänsel and Gretel" and "Pagliacci." Of this double bill the first work was something new for the Society and indeed by way of a novelty, so long ago was it last sung in Philadelphia. The second work, several times performed by the organization, was never in the past given with such vocal verve and dramatic swing.

Wassili Leps conducted both operas with energy and fluency that made for cohesiveness between the stage forces and the orchestra, composed mainly of Philadelphia Orchestra players. He was very fortunate in the material he had for casting. Jeanette Kerr, known hitherto mainly as a dancer, was a sprightly Gretel and proved a surprisingly good singer. Aida Riley was the Hänsel, which she made a boyish figure of varying comedy and pathos. Mary Keating made an impressive Witch and other rôles were capably handled by Kathryn Jarvis, Karl Nocha, Ethel Brooks and Alice Fichelis.

Two seasoned singers, Paul Volkmann and Dr. S. H. Lipschutz, who have frequently appeared with the Operatic Society, had familiar rôles as *Canio* and *Tonio*, and with their associates, Cora Frye as *Nedda*, Mr. Cornman as *Silvio* and Mr. Wampole as *Beppo*, and the really capital co-operation of the chorus, gave a performance that in many respects challenged comparison with professional standards.

The Matinée Musical Club opened its season with an "overflow" luncheon at the Bellevue Stratford, two of the biggest rooms in the hotel being required to hold the more than a thousand members and their guests. Mayor J. Hampton Moore, honorary president of the Philadelphia Music League, was a guest of

honor, as were State Superintendent of Schools Thomas E. Finegan, Edward Johnson, Walter Hampden, Dr. Edwin C. Broome, Mrs. Lucretia Blankenburg, Dr. Thaddeus Rich, Mrs. Frederick W. Abbott, Elizabeth Hood Latta, Mrs. C. C. Collins, Mrs. Edwin Watrous, Major J. S. Stewart Richardson, Mrs. Frances Elliott Clark, Kathryn Meisle and Mrs. Ella May Smith. Mrs. Edwin B. Garrigues, the president, made a report showing what had been accomplished the preceding year and outlined plans for the current year. The achievement and prospects brought a word of congratulation from the mayor, who made one of his characteristic speeches, full of enthusiasm where music is concerned. Dr. Finegan delivered a stimulating address.

Titta Ruffo gave his Philadelphia program last Tuesday night before a big audience at the Metropolitan Opera House. He was down for four of the great baritone arias, but in addition sang about ten other numbers to the complete satisfaction of his hearers. He was especially fine in the "Largo al Factotum," from "The Barber." A decided success was made by Beatrice D'Alessandro, who has a fine mezzo-soprano, verging on the contralto. Her numbers ranged from the old Italian lyrics of Scarlatti to a lovely composition, in the modern mode, by Respighi, with Donizetti and Verdi by the way.

The first public recital of the Dorothy Johnstone Baseler Harp Ensemble brought out a large audience to the Bellevue ballroom. The organization, under the direction of Mrs. Baseler, one of the country's notable harpists, consists of Anna Ashton, Blanche Hubbard, Stella Carvin, Mrs. John Joyce, Jr., Jean Littleton, Ruth Sipple, Florence Adele Wightman and Livia Ward. A surprising variety of effects were achieved in the program. The work of the ensemble had both novelty and beauty. Marie Loughney, mezzo-soprano, who is shortly to go into opera abroad, sang two groups of songs with distinction. Others who participated in an excellent program were William S. Thunder, pianist; Alfred Lennartz, cellist, and Pauline Thayer, violinist.

### CINCINNATI COURSE OPENED

#### Jeanne Gordon Presented by Matinée Musical Club

CINCINNATI, Nov. 4.—Jeanne Gordon, of the Metropolitan Opera, was presented in the first event of the Matinée Musical Club, Mrs. Hahn, president, at the Hotel Sinton, on Nov. 1. Miss Gordon began her program with an aria from "The Prophet" instead of from "Le Cid," as announced, and she paid little heed to the printed list, omitting and adding numbers at pleasure. She gave two arias from "Carmen," and in these showed that she could sing operatic numbers really better than songs.

Mr. and Mrs. R. E. Wells gave a dinner-dance and musicale at the Hotel Sinton in honor of Rudolph Steinway and Paul Schmidt on Nov. 1. Carl Herring, Alma Betscher and Irene Gardner played some exquisite piano numbers, the hostess, a fine violinist, being heard in three numbers. Dan Beddoe sang a number of songs. Among the guests was Mrs. Fritz Reiner.

Burnet C. Tuthill, general manager of the Cincinnati Conservatory, has been engaged as conductor of the Woman's Glee Club of the University of Cincinnati. This organization gave a short program on Oct. 26, making its first appearance. PHILIP WERTHNER.

#### Cincinnati Musicians Elect Romeo Gorno President of Club

CINCINNATI, OHIO, Nov. 4.—Romeo Gorno, pianist and member of the faculty of the Cincinnati College of Music, has been elected president of the Musicians' Club of Cincinnati. Mr. Gorno has been active in Cincinnati musical circles for many years.

#### Army Music School Graduates Get Diplomas

WASHINGTON, Nov. 4.—The Army Music School has graduated the following in the bandmasters' course: O. M. Nord, 7th Infantry; R. M. Eckman, 17th Field Artillery; C. V. Banner, 4th Infantry; Nicholas Frank, 17th Field Artillery; C. F. Wadlington, Army Music School; T. C. Clayton, 24th Field Artillery; A. P. Gesell, 17th Field Artillery, and J. M. Jones, 51st Field Artillery.

Bandmaster Hamen Rech will go to Fort Snelling, Minn., for duty with the band of the 3d Infantry.

ALFRED T. MARKS.

## Week's Arrivals Strengthen Opera and Concert Forces in New York



Photo No. 1, Wide World; No. 2, Keystone View Co.; No. 3 and 4, Bain News Service

Musicians Returning in Time for Opening of New Season: 1, Feodor Chaliapin, Bass, Who Will Be Heard in New Rôles at the Metropolitan; 2, Frieda Hempel, Soprano, Fresh from Concerts in England; 3, Josef Hofmann, Pianist, Who Enjoyed a Summer's Holiday Touring Europe with His Wife; 4, Bronislaw Huberman, Violinist

THE musical season having now been fairly launched, the number of artists arriving from abroad is decreasing.

Bronislaw Huberman, violinist, recently returned by the Olympic for a season's tour. He will play first with the Philadelphia Orchestra in Philadelphia on Nov. 17 and 18. His first appearance in New York will be made with the Society of Friends of Music in the Town Hall on Nov. 26. Later appearances include recitals and engagements with the New York Philharmonic and the City Symphony.

Josef Hollman, Dutch 'cellist, arrived on the Ryndam. He was recently made an officer of the Legion of Honor by the French government. His tour includes

appearances with the New York Philharmonic on Nov. 9 and 10.

As already announced by MUSICAL AMERICA, the Olympic brought Feodor Chaliapin, bass; Josef Hofmann, pianist, with Mrs. Hofmann, and Frieda Hempel, soprano. The America had on board Lillian Rappold, daughter of Marie Rappold, soprano.

The Reliance numbered amongst its passengers Paul Reimers, tenor, who spent the summer in London.

Elsa Stralia, Australian soprano, arrived after her London season. Her first New York appearance will be with the New York Symphony on Nov. 9 and 10.

Irma Goebel, pianist, sailed on the Bayern for Hamburg. She will be absent eight months, giving recitals in Hamburg, Berlin, Vienna, Paris and London.

### FRENCH PROTEST AGAINST SCHOOL IN FONTAINEBLEAU

#### Objection to Use of Historical Rooms May Lead to Transfer of American Conservatory

Newspapers in France are making a protest against the use by the American Conservatory of Music of the historic château of Fontainebleau. According to a dispatch in the New York Herald, the *Petit-Bleu*, one of the iconoclastic papers of the French capital, says that the château is in danger of damage from fire and also of becoming a center of attraction for vandals. The paper considers it a sacrilege that Dr. Casadevus, director of the Conservatory, should occupy armchairs once used by Napoleon, and that rooms in the château in which history has been made should be occupied by stenographers or used for afternoon teas during three months of the year. Fur-

thermore, although the gates of the château are kept locked during nine months of the year, they are left open during the session of the Conservatory, so that, it states, nothing prevents burglars entering at night and carrying away or destroying valuables belonging to the French government.

Danger of fire has been increased by the installing of electric lights, and the little theater in the Louis XV wing, which had not been used since the Empire, and which had been refused for charity performances because it was unsafe, has been put at the disposal of the Conservatory for student concerts, although no repairs were made.

The protests, it is stated, are to be carried to Parliament during the winter session, and there is every possibility that the American students next year will have to find accommodations elsewhere—presumably in Paris, where the cost of living is considerably higher than at Fontainebleau.

### San Francisco Musicians Want Six-Day Week

SAN FRANCISCO, Nov. 4.—The San Francisco Musicians' Union, Local No. 6, has voted in favor of a six-day week. It is proposed to place "swing" orchestras in the various theaters for one day each week, thus relieving the entire personnel of the regular orchestras. While it is agreed that the musician is entitled to one day's rest per week, theater managers fear an increase in the expense of maintaining orchestras, and some contend that the "swing" orchestras cannot be expected to furnish music to compare favorably with that of the regular men. At a meeting of Local No. 6 on Oct. 30 its president appointed a committee of five to confer with the theater managers with the object of reaching tentative agreements which will be considered by the members at a later meeting.

CHARLES A. QUITZOW.



# Score of Singers in New York's Week of Concerts

Sigrid Onegin Triumphs with Philadelphia Orchestra—Calvé and Spalding Soloists with Damrosch Forces—Chaliapin Returns to Concert Platform—Florence Easton Among Many Vocalists—Opera Singers in Joint Programs—Celebrities Participate in First of Beethoven Association Series—Wendling Players Give Prize Work—Moiseiwitsch and Salmond Head Instrumentalists

IN a week that brought before the concert-going public a score of vocal artists, including both débutantes and celebrated opera singers, something of a sensation was created by Sigrid Onegin, Swedish mezzo-soprano, who made her first New York appearance as soloist with the Philadelphia Orchestra. Feodor Chaliapin returned to the American concert platform with a program in Carnegie Hall. Florence Easton was heard in the same auditorium. Other opera artists participated in several joint recitals, Rosa Raisa and Giacomo Rimini appearing together at the Hippodrome, Beniamino Gigli, Giuseppe de Luca and Suzanne Keener at the first of the Biltmore Musicales and Mr. Gigli, Giuseppe Danise, Myrtle Schaaf and Rita Roxas in a program devoted to the songs of Ernesto de Curtis. Emma Calvé was soloist with the New York Symphony on Sunday, her first appearance of the year in the metropolis. Other vocalists of the week included John McCormack, Francis Rogers, Sue Harvard, Dicie Howell, Ethel Frank, Helen Leveson, Ethel Jones, Anah Doob-Kopetzky, Isa Kremer and Bobbie Besler.

The first of the Beethoven Association programs of the year enlisted the services of the Wendling String Quartet,

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Felix Salmond, Ernest Hutcheson, Josef Lhevinne and Georges Grisez. The Wendling Quartet also gave a second recital, playing Leo Weiner's prize quartet. Mr. Salmond and Boris Hambourg were cello recitalists of the week. Violinists included Albert Spalding, who played the Brahms Concerto with the Damrosch forces; Rudolf Larsen and Illuminato Miserendino. Benno Moiseiwitsch, returning after a season's absence, headed the pianists. Others were Norman Drury and Jascha Silberman.

One novelty, Alfven's Swedish Rhapsody, "Midsommarvaka," was brought forward by the New York Symphony, and another unfamiliar work, Liadoff's "From the Apocalypse," was played at the same concert. Sousa's Band presented music of another genre at the Hippodrome.

## Ethel Jones, Oct. 30

Restrained singing, with points of taste, style and sincerity to commend it, but somewhat lacking in variety, intensity, and emotional responsiveness, characterized the recital of Ethel Jones in Aeolian Hall Monday afternoon. Miss Jones is a mezzo who has met with success in Chicago and elsewhere in the Middle West. This was her first New York appearance. Her voice was disclosed as one of good quality and used with musical intelligence. Numbers of sustained tone and languid pace, to which she brought something of a caress, were more successful than those which were jubilant, dramatic or playful in spirit. A certain thickness of utterance impaired her diction. Fourdrain's "Impression Basque" was tonally the richest of the opening French group. There were sympathy and directness in her presentation of Rachmaninoff's "To the Children." For those who like wordless songs, Stravinsky's "Pastorale" was an interesting morceau. There was no German group but songs in English were numerous. Among these was Carol Robinson's "Go Lovely Rose," dedicated to Miss Jones. Leroy Shield was a satisfactory accompanist. O. T.

## Beethoven Association, Oct. 30

Co-operative effort on its highest plane again asserted its beneficent effect at the concert which opened the fourth season of the Beethoven Association. There will be six of these concerts in all. The celebrities who volunteered their services for first of the series were Ernest Hutcheson and Josef Lhevinne, pianists; Felix Salmond, cellist; Georges Grisez, clarinetist, and the Wendling String Quartet of Stuttgart, Germany. As usual at the Beethoven Association programs, the audience included many noted figures in America's music, among them other executants who will be called upon to participate in later concerts of the series.

The Brahms Clarinet Trio, written for clarinet, cello and piano, was affectionately played by Mr. Grisez, Mr. Salmond and Mr. Hutcheson. This was the English cellist's first appearance as a cham-

ber music player, and he fused his art admirably into a very smooth and tonally gratifying ensemble. The Trio is not one of the most interesting or most inspired of Brahms' works, but it has moments of engaging charm when played as it was played Monday night.

Mr. Lhevinne's performance of Beethoven's "Waldstein" Sonata was an invigorating one of good tone, unostentatious technical achievement and reserve strength. The Finale had something of genuine exaltation.

The Wendling players joined with Mr. Grisez in a smooth and faultlessly balanced presentation of Reger's Quintet for Clarinet and Strings, kappellmeister music which strives vainly, and at undue length, to present purely intellectual ideas in mellifluous guise. Reger dedicated it to the leader of the quartet, Carl Wendling. O. T.

## Helen Leveson, Oct. 30

Helen Leveson, mezzo-soprano, who gained favor in a New York recital last season, returned to the Town Hall in a program of songs on Oct. 30. Beginning her program with old Italian airs by Scarlatti and Pergolesi and "Danza, Danza" by Durante, she essayed a group in French, including Martini's "Plaisir d'Amour," a Weckerlin Bergerette and "Connais Tu" from "Mignon"; a group of translated Russian songs by Gretchaninoff and Rachmaninoff; songs in German by Wagner, Brahms and Strauss, and a group of five songs in English, four of which were marked "first time." Miss Leveson has more to offer than the average concert giver. Her voice is one of much natural beauty and she has acquired skill in its management. It is heard to best advantage, however, in songs of dramatic mold, rather than in those of lighter vein. In the final group, Farley's "Night Wind," which was given "by request," and "Spring Song" by Katherine Schuyler Ahnelt, had to be repeated. Walter Golde played excellent accompaniments. H. C.

## Dicie Howell, Oct. 31

The forward strides which Dicie Howell has made in the technique of singing were emphasized in the recital which the young Carolinian soprano gave at Aeolian Hall Tuesday afternoon, her first in New York in two seasons. There was much in her delivery of her numbers that was smooth and musical, with a pretty chime in her head tones when these were not attacked too forcibly. The voice remains neither a large one nor one which conveys variety of tonal color, but the marked improvement Miss Howell has made in details of production would seem to augur for development in other particulars, as well. There was fluency and poise in the soprano's delivery of Handel's "O, Sleep, Why Dost Thou Leave Me," tonal refine-

[Continued on page 17]



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Dear MUSICAL AMERICA:

Three Sundays ago it is estimated that over ten thousand persons left their homes—comfortable and otherwise—to hear good music here in New York. They went to the Hippodrome to listen to Galli-Curci. They heard Reinald Werrenrath at Carnegie. Some went to the Town Hall to hear Slobodskaja, while others went to Aeolian Hall to listen to John Powell, who, like the rest, had an overcrowded and enthusiastic house. The programs of all were of a high order.

When I told this to that friend of mine with whom I have a chronic difficulty with regard to musical conditions in this country, he met it with his usual sneer. What, after all, said he, were ten thousand people in a population of over six million? His conviction is that we have reached a marvelous degree of material wealth and prosperity through our inventive genius and what he is pleased to term our natural resources, but as far as culture is concerned, we are not yet even in our infancy.

When I told him that over two-thirds of New York's population consists of foreigners who certainly did not lose their love for music when they came to this country, his reply was that they might keep up their old folk-songs, but they soon would be reduced to the level of the average American, who lives in Main Street, and whose only resource when the day's work is done is to go to the movies, always in the hope of seeing a number of young ladies in abbreviated bathing suits.

It happened that through the courtesy of D. W. Griffith, I was invited to go that night to the invitation performance of his new film, "One Exciting Night." Griffith, you know, is the outstanding figure in the movie world. He has produced artistic masterpieces—his greatest was "Intolerance." In this he showed some of the awful disasters that had befallen humanity, among which was the massacre of St. Bartholomew. Various episodes were joined together by the picture of a peasant woman rocking a cradle, to intimate that whatever horrors are perpetrated, humanity survives.

Griffith gave us the "Birth of a Nation" and followed this with "Broken Blossoms," based on one of Burke's dramatic stories from "Limehouse Nights." This was followed by "Dream Street," and now we were to witness the last, a modern story of mystery, as the author calls it, in which we were treated to the sight of a number of bootleggers going off with half a million dollars, their plunder, to the house of a wealthy young man, which had been closed during his minority. The efforts of the various bootleggers to get at the half million were blocked by one of them, who as he had just secreted the half million, was promptly shot, the murder being followed soon after by another homicide.

Into this blood-drama was woven another, which went back to the African wilds and depicted a woman seizing a

child from the parents who had died of fever, and then posing as the mother in order to obtain the child's inheritance. Amid it all there was comedy interpreted by an acrobatic Negro, with a pretty mulatto girl to aid him.

My friend took occasion to say: "Here's absolute proof of what I told you. Griffith did not make money with his masterpieces, so he gradually came down to giving the public what it wants. His 'Intolerance,' they say, lost a million. 'Broken Blossoms,' while praised by the entire press, was not a success through the country. People said it was too sad. So now you have it, bootleggers, murders, trap-doors, mysterious hands coming out to clutch unsuspecting females and draw them back into secret recesses, a cloaked figure wandering about to do deeds of darkness, two Negro comedians to furnish the humor, all ending up in a violent rainstorm, with trees falling down, and the heroine, of course, rescued at the critical moment by the hero, whereupon both, though wet to the skin, pursue the villain, who is making off with the suitcase that contains the half million, all in dollar bills."

At the fall of the curtain, Griffith came forward and made his usual little impromptu speech to the audience, thanking it for its courtesy and applause, and, as usual, giving the credit to the actors and actresses who had made the work possible.

This speech was translated by my friend, who insisted that what Griffith really meant instead of the pleasant things he said was: "Confound you, you wouldn't have my masterpieces when I gave them to you. True, 'Way Down East' and 'Dream Street' had features which catered to the crowd and so made a little money, but the big things I did came near breaking me, so I have given you this farrango of cheap comedy, melodrama and mystery, which is sure to make money because it will appeal to your love of sensation and your lack of brains."

\* \* \*

In order to prove to my friend that he should not judge even the audiences that go to the movies by that at the Apollo Theater, where Griffith's latest had been given, I took him over to the Criterion, where we sat out "When Knighthood Was in Flower," dramatized from the well-known novel. It is a wonderful presentation of the days of Henry VIII of England, with Marion Davies as *Mary Tudor*, the King's sister, as the heroine and Forrest Stanley, a very capable actor, in the rôle of the hero, *Charles Brandon*. For this play, presented in admirable manner, Victor Herbert wrote some very delightful and appropriate music. The credit for the general music score, however, belongs to William Frederick Peters.

The house was crowded with what appeared to be a well-dressed and appreciative audience. They say that considerably over a million of money was spent on the production. By the bye, it is drawing big audiences in the largest theater in London and appears to be doing the same thing here.

My friend demurred on going to see any performance in which Marion Davies appears. He held to the opinion that she was another instance of all he had claimed. He insisted that she was a young woman of fairly good looks, but lacking in dramatic power and that she was featured by certain wealthy men of influence who seemed determined to make her a star.

As the performance went on, with the various scenes which were exceedingly well done, Lyn Harding playing the rôle of *Henry VIII* and William Norris that of the senile *Louis XII*, I watched my friend closely to see whether his sense of justice would finally prevail, for the reason that however Marion Davies, the heroine, may have failed to show any particular dramatic ability in previous performances, in this she shone out as a star. Indeed, she surprised me, as I think she did the audience, and before she was through, established herself not only as an actress but as an artist.

Apart from the sumptuousness of the presentation, great care has been taken to make it historically accurate in the way of scenery, costumes and the leading characters. It gives an illuminating idea of life at court in England 400 years ago.

So I turned to my friend and said: "You may be right that the lack of good taste as well as of culture forced Griffith down from his high ideals to giving something banal, full of old stage tricks, but that doesn't represent all there is to the American people. You have a better instance in the reception that you have witnessed given to 'When Knighthood Was in Flower,' and finally, don't for-

get, my friend, that I have never contended that the 110 millions of our population are all cultured, are all intelligent, and all ready to accept what is good, artistic, but I have contended that there is a greater percentage of cultured and intelligent people in this country than you can find anywhere else in the world, and this applies to music as well as the drama or the movies. The proof is that at the very opening of the season, as I started to tell you, ten thousand people went to four concerts to hear the best in music on a single Sunday."

My friend, with his usual smile, lit a cigarette. Then said he: "Nothing gives greater evidence of the lack of culture and the low taste of the public than the fact that it has become necessary to establish a censorship in the movie business, as it was found that the only movies that really get the big money are those that are not merely meretricious but positively degrading."

"And for that censorship," I retorted, "they selected a Presbyterian Sunday School teacher who was for a time Postmaster-General, a very estimable man personally, and what has been the result? Instead of relying upon the public as the best censor of morals, they have denatured the film drama as they have denatured alcohol. In my opinion, the worst of the movies was better than the present rule, which is making us a nation of hypocrites, bringing up our young people to believe that it is possible not only to touch pitch but positively wallow in it without being defiled. Come along, and I will prove my case."

"Where are we going?" said he.

"To the Rivoli to see 'The Impossible Mrs. Bellew,' a film adapted from the novel of that name. Anyway, we will hear some decent music in an auditorium which is one of the finest and most commodious in New York," said I.

The plot of the novel, if I remember correctly, tells of a woman who saw her drunken husband, a very rich man, kill his best friend in a fit of jealousy, which had absolutely no basis. He is acquitted of the crime through the ability of a clever lawyer and because his wife commits perjury to save him and protect her child, claiming that the deed was purely an accident. After this situation, spurred on by a scheming vamp who had determined to get him away from his wife at all hazards, and who is already his mistress by the bye, the husband obtains a divorce and the custody of the child. The mother flees with her child, which, however, is taken from her by the police from the steamer on which she is escaping to Europe.

She then plunges into a reckless life among a lot of degenerates at Deauville and later at Nice and Monaco, but finally comes to marry the son of an archdeacon who has fallen in love with her, and you have the usual happy end. Her child, in the meantime, has been restored to her by one of those episodes that go in novels and in the movies.

Now what had censorship done? It showed the story largely as it is in the novel, but it caused the woman to be part and parcel of a great orgy of the wildest kind which took place in the palace of a Russian archduke. Among other things, she is shown posturing as a statue in the altogether. She is shown in the wild life at Deauville, with all kinds of male flirts, and yet nothing happens. She manages to maintain her equilibrium.

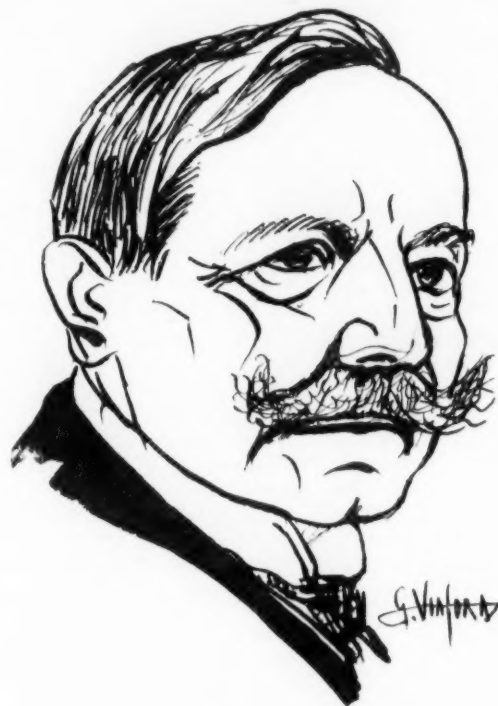
"There," said I, "we have the cleansing process developing an absolutely hypocritical situation, depicting scenes of drunkenness, lust. While everything is suggested, the woman is supposed to remain absolutely pure. Is life that way? Is any healthy impression made upon young people that way? Is any lesson taught that the wages of sin is death? Not a bit of it!"

"All you have shown," said my friend, "is that censorship is not a good thing and leads nowhere, but you haven't gotten away from the fact that the public has been drawn to this movie in the expectation that something would happen to the heroine. Incidentally she wears the most gorgeous costumes. Where did they come from and who paid for them, as she was not supposed to have any money?"

"However," said I, after we had talked and talked and talked, "to-morrow night I will prove to you my contention that we have a cultured class who will crowd to hear the best in music."

So I took him to Aeolian Hall, where we found a packed audience, with the stage crowded with chairs, to listen to Jascha Heifetz, the young violinist. My friend had never heard him before. I said to him: "If you will not go to such performances as are now being given by

## Viafora's Pen Studies



August Berger, the Metropolitan's New Czech Ballet Master, Who Recently Came from the Prague National Opera to Be Rosina Galli's Associate Under Gatti's Banner, Is Depicted in Business Mood by Viafora. Mr. Berger Will Aid in Arranging Divertissements for "Thais," "Tannhäuser" and Other Works

this young genius, whose technique is not only brilliant but impeccable, and who has developed since he first came here a little while ago, and who is considered by the best musicians to be a direct successor of some of the greatest violinists the world has known, how can you judge of the taste of the American public? Is not this crowded auditorium, this exceedingly interested, enthusiastic audience some proof of it? Should it not appeal to your sense of justice that a young man who came here virtually unknown, except to the initiated few, that he could by reason of his great talent immediately command crowded houses, which he did? Doesn't that tell you something? Doesn't it tell you something when I inform you that he gets audiences just as large, even larger, when he plays in other cities, that his name is a household word among tens of thousands of music lovers, not to speak of the musicians and music teachers? Why judge of the whole country merely by the mixed audiences that go to the movies or to some of the inferior dramas and musical comedies?"

As we came out, my friend looked at me and said: "After all, what are a few hundred people compared with the mass?"

I said: "My friend, the few hundred that you have just seen listening to the best in music played by a master, are but typical of the tens of thousands of others all over the country who are to-night listening to the best music performed by symphony orchestras, by great artists, by the various opera companies. The trouble with you is, my dear sir, that you do not want the truth to discredit your preconceived notions. Your great trouble is that you are not an American. You are a foreigner living in America. That's all."

He lit another cigarette and, as he said good-bye, told me that I had not proven my case.

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Heifetz, whose technique was always impeccable, is undoubtedly improving in his interpretation, which is simply saying that he is growing older and so is more experienced in his art. To me one of his best characteristics is his ability to make you feel absolutely at your ease. There are some violinists and indeed some singers, even artists of distinction, who cannot do that. As you listen to them, you feel uncertain. Will the violinist get over that passage all right? Will he finish that cadenza in good shape? Or will the singer reach that particular note that you feel he or she is aiming for? What is the result? The audience being in sympathy with the artist, naturally feels a certain anxiety. That anxiety destroys the ability to have perfect enjoyment of the music.

When some time ago I discussed with the great Auer, who was Heifetz's teacher, the precise standing of Heifetz, tried to draw him out, I told him—it was soon after Heifetz's début in this country—that the young violinist had carried

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

me away by his marvelous technique and the beauty of his tone, but that he had appealed rather to my intelligence than to my heart.

Auer replied: "Well, he took you out of yourself, didn't he? He made you forget everything but his playing, didn't he? You heard nothing but the music. You thought of nothing else."

"That is true," said I.

"Well, then," said the great Auer, "he did all that you should expect."

To-day, however, I must admit that Heifetz is beginning to appeal to the emotional as well as to the intellectual.

Coming out after the concert, I could not help being impressed by a remark I heard made by an old lady. She said: "That young man only needs some great sorrow, some terrible disappointment to make him really wonderful, because he will then be more human. To-day he suggests a disembodied spirit."

Those who believe in reincarnation would be inclined to add that perhaps it is a disembodied spirit that plays through the violin of Jascha Heifetz.

When the artists arrive on the steamers from abroad, as I wrote you, the reporters interview them and they also take snapshots of them. So you are treated in next morning's papers with presentations of faces which are interesting but very different from those you see when the artists are in action on the operatic or dramatic stage.

Thus it was that a lady put her finger on a portrait of Jeritza and exclaimed: "Gracious me! She has a lovely smile, hasn't she? But she looks like a matron with a very perceptible double chin."

And so she did, but when you see Jeritza on the stage, you would think that she was in the early twenties. Such vivacity, such grace of movement, such energy, such vitality! That she has a most engaging and charming smile is natural. She is a Viennese. Don't forget that the Viennese are among the most lovable people in the world, even if some of them did fight on the wrong side in the late war.

It all shows that great genius illumines a personality and you forget everything. The years drop away. Perhaps you will say that such artists owe a great deal to their ability to camouflage the ravages of time by a clever make-up, but that would not be sufficient. It is really the soul working through the physical and inspiring it.

I was never more impressed with this than when I happened to meet Rosa Raisa, who has been so successful with the Chicago Opera. When I saw her on the stage, she seemed tall, a most commanding personage. And when I met her at a private dinner given by a mutual friend, Madame Viafora, and she was introduced to me, I suddenly found myself shaking hands with a charming little lady, with a pretty face and large, soulful eyes. It was only when she began to speak, when she was interested, and her eyes happened to wander across to her handsome husband, Rimini, that she seemed to grow in stature even at the dinner table. So you must not form any judgment of the personality of these artists from more or less unsatisfactory and indeed, at times, defamatory presentations of them that you see in the snapshots taken by the eager and enterprising reporters of the daily press.

Fortune Gallo, the manager of the San Carlo Opera Company, now an established institution, has written the story of his life for the New York *Herald*. It appeared in the Sunday special supplement recently.

Like many another, he tells us that he arrived from Italy when he was seventeen with just twelve cents in his pocket. This was twenty-seven years ago, so that he is now forty-four. He certainly doesn't look it. He also tells us that he didn't have a relative or a friend in this country, and that his knowledge of English was "sketchy." It is that to-day.

Incidentally, he states that the twelve cents was all that remained of a fair amount of money which his parents gave him, but which he had lost to gentlemen who understood the card game better than he did. Since then, let me add, he has profited by experience and is considered—by the Italians—one of the best poker players in the country.

His first experience in New York is interesting. He walked into an Italian bank, asked for a job and got it. It gave him three dollars a week.

The illuminating part of the account, however, is where he says that when he landed, though he was penniless, he reflected at once the cheerful aspect of New York. "I smiled," he writes, "and the persons I met smiled back at the little Italian."

Now Gallo's success as a manager is due no doubt to his enterprise, his imperturbable good humor, his tremendous industry, the knowledge that he has gained of the business as he went along, his ability to handle artists. Perhaps he never realized the truth of the old adage, "Smile at the world and the world smiles at you." He represents those people who come into the world smiling. Why? Because they are love children. They were desired, and so they go through life with all the disappointments that they may have, from time to time, smiling and are ultimately successful. They are not handicapped by the scowl with which some are born because they were not desired. Everything comes their way because you cannot very well, however indignant you may be, hit a man who is laughing at you.

I have known artists who were so angry, whether rightly or wrongly, at Gallo, that they rose in the morning with the firm determination to wipe him from off the face of the earth, but when they met Gallo and he smiled at them, that ended it and they were ready to loan him their last dollar.

Now this is a very valuable asset to managers, and let me say that it is a valuable asset to artists also.

Did you ever realize how much public opinion is affected with regard to the standing of an artist, let me say at the Metropolitan, by the little people, the scene shifters, the members of the chorus, the ballet, who go out and talk among their friends and so spread the gospel? Much of Farrar's popularity and of Caruso's was due to the fact that all these little people used to come out almost daily proclaiming how kindly, how considerate these artists were, tell of some act of good will, some help given when it was needed. And, on the other hand, the same little people would come out and tell you that a certain prima donna is "catty," that she never has a good word for anybody, that she is always finding fault. In due time that permeates and goes far to form public opinion of that artist.

In one part of his article Gallo quotes a French proverb. I never knew he had it in him.

However, it is interesting to learn from him that, under his management, Pavlova was a great success and in one season made \$100,000.

He says, referring to his first three dollars a week, that it kept him and that that was all he needed for himself—freedom to live and to work. But he did not tell you that he has a very charming wife, a very clever singer and actress, Mme. Charlebois, who needs a good deal more than three dollars a week to be happy.

W. J. Henderson of the *Herald* wrote a very interesting little essay to the effect that the famous conductor-mania is incurable. It has been carefully cultivated in recent years.

It reminds me of something that I wrote concerning John McCormack's reported contempt for critics. It was to the effect that especially in their Sunday screeds our critics show you that one of the services rendered by the really competent critic is that he takes up some subject and illumines it with an essay that is not only interesting but valuable, because it is informing. For that reason I always read the Sunday articles that Henderson, Krehbiel, Aldrich and others write. It is then that they have an opportunity which is not afforded by the hastily written screeds that have to appear immediately after the evening and afternoon performances.

To return to Henderson and the conductors. He tells you that backers of orchestras have done all they could to encourage the mania for the famous conductor. It is due no doubt to the fact that from time immemorial men and women have sought for heroes to worship. The man of action has always held the foremost place in the temples of this religion, and a conductor is distinctly a man of action, as far as the public knows him. His private studies are hidden. His public gesticulations are blazoned before the eyes of the multitudes which sit entranced by the sounds following the marvelous motions.

However, says the erudite Henderson, it is not his purpose as the peripatetic philosopher who conducts the music department of the New York *Herald* to occupy the sunsets of the declining years

with scoldings about conductor adoration. It will be recalled that Socrates made a public nuisance of himself by convicting everyone else of ignorance, and of course everyone is acquainted with the fate of Mr. Socrates. He was sentenced to death and had to drink a cup of hemlock. Henderson believes that it would be a joy to many to administer a bowl of poisonous hootch to the music reviewers who do not prostrate themselves in adoration before the tutelary conductor divinities.

However, Henderson may perhaps console his perturbed spirit with the hope that as Bolshevism seems to be spreading not only in Russia but elsewhere, the time may come when the conductors may be done away with, for Sovietism, according to the New York *Sun*, in its ambition to abolish anything symbolic of personal domination, has dragged down from his seat the orchestra conductor with a view of safeguarding the dignity of the performers.

A recent dispatch from Moscow says that concerts are now being given there without orchestral leaders and are hailed by the Soviet newspapers as fulfilling musical as well as political ideals, for it is argued that the conductor's bâton is the symbol of domination which free men cannot admit.

It is not so many years ago, you know, that orchestras did not have a conductor. It was customary for the first violin to beat time with a roll of music. The story goes that one orchestra had a first violin who was considered by the other players to be "rotten." They did not know what to do with him, as he could afford to spend more money on beer than all the rest put together. Furthermore, they knew he was of a pugnacious disposition. Finally a bright mind suggested that the way to get rid of him was to make him the conductor with a stick. "For," said the bright mind, "we do not follow him anyhow, so it won't much matter what he does." And from that date, it is said, orchestras have had conductors.

Recently some friends have written me to find out the whereabouts of Xaver Scharwenka, well known composer and pianist, who was in this country some years ago and made many friends. Afterward, you know, he returned to Germany and established a musical conservatory. The Chicago Musical College has announced that Scharwenka will come back to this country in June next to conduct a master class at that institution.

At present he is in Berlin and was a very interested auditor at a concert given by Professor Stillman Kelley of Oxford, Ohio, when his "New England Symphony" was presented with success. Kelley also gave his new suite, "Alice in Wonderland," as well as another entitled "The Defeat of Macbeth." This last being somewhat noisy, they say delighted the Chinese Minister and Madame Sun Tchou Wei, his worthy wife.

What about Sigrid Onegin, the new Swedish mezzo, who appeared the other evening at Carnegie Hall with the Philadelphians under Stokowski?

She is a big woman; indeed, she is majestic, and let it be said at once that she made a great success. She is, however, more fitted for opera than for a concert recital, as she is essentially dramatic in character. She has a great, sonorous, dark voice, and unless I am much mistaken, will have a sensational success when she appears at the Metropolitan in some of the Wagner rôles. They say she has only a few appearances, but these will be sufficient to establish her as a favorite.

When she attempted to sing a little Strauss song, it was not particularly successful, so a friend of mine said that vocally she suggested the telegram sent by a station master of a small depot, who had been reprimanded for the length of his reports, so when there was another freight wreck and they had re-established communication, he sent this dispatch to the superintendent of the road: "Off ag'in, on ag'in, gone ag'in. Finnegan." And that is how it was with the great Swedish singer. She was carrying all before her when she sang that Strauss song.

Deems Taylor, the worthy critic of the *World*, has been revealing facts of his past life in his Sunday screed, and he tells us that the first Wagnerian music he ever heard was the "Tannhäuser" Overture as rendered by a summer hotel orchestra consisting of a violin, cornet and piano. He hinted that the performance was execrable. The result of this publicity was that he received a letter

from the concert manager at the time, who was the violinist in that orchestra, in which he was bitterly upbraided for slurring the organization. Incidentally, Deems reveals the fact that he was the pianist of the occasion. He also tells us that the cornetist was the wealthy member of the orchestra. The regular salary was board and \$8.33 a week, the result of trying to divide \$25.00 by three.

Deems also says that the result of writing musical criticism for the *World* has been that a number of people have questioned the judgment of the editors in appointing him. Some seem to doubt that he is an American, so for the enlightenment of the readers of the *World* he confesses that one of his parents was a Lett and the other a Finn and that he was born in the Ukraine, while his maternal grandparents were Berber and Slovene, while his paternal grandfather was a Magyar and his wife a Dyak, which, he says, gives him the right to claim even 125 per cent Americanism. He adds to this that his notorious fondness for German opera is due, not to any ancestral taint, but to the fact that while still a very small child, he was taken to a performance of "L'Italiana in Algeria."

This is evidently Deems' idea of humor.

Apropos of revelations of one's past, the dignified dean of the critics, H. E. Krehbiel of the *Tribune* is also out. He recently admitted in print that he used to sing a hymn in a Sunday School, the words of which were:

"I'm a pilgrim and I'm a stranger,  
I can tarry, I can tarry but a night.  
Do not detain me, for I am going  
To where the fountains are ever flowing."

"I'm a pilgrim and I'm a stranger,  
I can tarry, I can tarry but a night."

Alas and alack, the fountains that the dear Dean loves flow no longer.

However, his early religious education no doubt accounts for the halo 'round his head. True, it is only of hair, but mebbe it will be of gold in the sweet hereafter, says your

*Mephisto*

### Music Announces

#### Kingdom of the Spirit

By Gabriele d'Annunzio

IN the Italian regency of Carnaro music is a social and religious institution.

Every thousand years, every two thousand, there arises from the depths of the populace a hymn which is perpetuated.

A great people is not only that one which creates its god in its own image but that which also creates its hymn for its god.

If every renaissance of a noble race is a lyric force, if every unanimous and creative sentiment is a lyric power, if every new order is a lyric order in the vigorous and impetuous sense of the word, music considered as a ritual language, is the exaltation of the act of Life, of the work of Life.

Does it not seem that great music announces to the intent and anxious multitude the kingdom of the spirit?

The reign of the human spirit has not yet begun.

"When matter acting upon matter shall be able to take the place of the arm of man, then the spirit will begin to perceive the dawn of its liberty," said a dramatic writer, the prophetic blind man of Sebenico.

As the crow of the cock spurs on the dawn, music spurs on the dawn, that dawn "excitat auroram."

Meanwhile in the tools of work and of profit and of play, in the noisy machinery which also is obedient to exact rhythm even as is poetry, music finds its movements and its fullness.

There have been instituted in all the communes of the regency choral and instrumental bodies under the supervision of the state.

In the city of Fiume, at the College of the Ediles, there has been begun a huge rotunda with a seating capacity of at least ten thousand, with graded seats for the audience and a vast pit for the chorus and orchestra.

The great choral and orchestral celebrations are "entirely free," as one of the church fathers said of the grace of God—From the "Carta del Carnaro."



## COMMUNITY OPERA HEARD IN DETROIT

Give Performance of "Faust"  
—Numerous Events by  
Visiting Artists

By Mabel McDonough Furney

DETROIT, Nov. 4—An event of unusual significance was the performance of "Faust" by the Community Opera Association in the new Cass Auditorium on Oct. 26. This performance was admir-

able in every respect. Principals, chorus, ballet, settings and costumes were excellent. Thaddeus Wronski was artistic director and took one of the chief parts, others being played by George du Franne and Lillian Poli. Members of the Detroit Symphony were led by Ralph Lyford. Nelson E. Hicks of the J. L. Hudson Company was the business manager. The performance will be repeated. On the same evening Amelita Galli-Curci sang to a crowded house at Arcadia Auditorium, giving two florid

arias and many favorite songs. She was assisted by Manuel Berenguer, flautist, who played obligatos and solos, and Homer Samuels, accompanist.

The end of the week witnessed several excellent performances by the Russian Opera Company under the local management of Isobel J. Hurst. "Czar's Bride" was given on Oct. 26; "La Juive" on Oct. 27; and "Snow Maiden" and "Pique Dame" on the afternoon and evening, respectively, of Oct. 28.

The Ukrainian National Chorus, under Alexander Koshetz, was presented in concert by the Detroit Conservatory in Orchestra Hall on Oct. 28. The program comprised folk-songs, two groups of which were sung by Oda Slobodskaya. The orchestral effects achieved by the Chorus were very remarkable.

The Detroit Symphony opened its series of Sunday afternoon concerts, under Victor Kolar, on Oct. 29. The popular program included numbers by Wagner, Johann Strauss, Bizet and Enesco. Ina Bourskaya was the soloist, singing an aria from "Snow Maiden" and another number.

The second event of the Philharmonic-Central Course on Oct. 31 introduced Carolina Lazzari and Alberto Salvi to a large audience. Mme. Lazzari was heard in operatic arias and songs, accompanied by Blanche Barbot. Mr. Salvi played harp solos.

Another large audience greeted Rosa Ponselle at Orchestra Hall the same evening. Her program included an aria from "Ernani" and a number of songs.

William Tyroler accompanied her and played two groups of solo numbers. The concert was under the management of Mrs. Hurst.

Fraternal Association of Musicians Opens  
Year

The twelfth season of the Fraternal Association of Musicians of New York opened with a dinner on Oct. 24. President George E. Shea described the plans of the association for the audition and public presentation of qualified advanced students. Present as guests of honor were Edward P. and Clara Hovey True, representing the department of music of Jan Hus House, an educational institution among the Bohemian people of the East Side. Mrs. True described the enthusiasm and aptitude of the students at Jan Hus House and the work done there. John Burnham played two piano numbers.

## Vera Curtis Engaged for Dippel Season

Vera Curtis, soprano, for a number of seasons a member of the Metropolitan Opera Company, has been engaged by Andreas Dippel for the United States Opera Company for this season. Miss Curtis will sing the role of *The Countess* in Mozart's "Marriage of Figaro."

Frank Cuthbert, baritone, has been engaged to sing with the Bethany College Oratorio Society in two performances of "The Messiah" in Kansas City on Nov. 18 and 19.

The Splendid "Record" of  
The  
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# FLORENCE EASTON

PRIMA DONNA SOPRANO METROPOLITAN OPERA COMPANY

## "WINS TRIUMPH

"EASTON IN ADMIRABLE RECITAL"—Gilbert Gabriel in *New York Sun*, Nov. 3, 1922

"Florence Easton's song recital in Carnegie Hall last night was, in the current phrase of the day, an 'outstanding' artistic occasion, an affair over which chaste and dignified beauty presided. Miss Easton is admired, respected, honored as a strong prop of our operatic institution. She might be that if her artistic activities did not extend beyond the opera house; but they reach farther, because her fine gifts and abilities are paired with and inspired by affectionate appreciation of all that is lofty and good in music. She was a noble interpreter of Gluck in the splendid air, 'O toi, qui prolonges mes jours,' from the Tauridian 'Iphigenia'; a poetic interpreter also of the German Lied, as illustrated in groups of songs by Schumann and Wolf, and an exemplar of clear diction and vocalization in the varied German, French, English and other songs which made up her interesting program. Her hearers in numbers and character paid her a lovely tribute and honored themselves by appreciating her art as intelligently and cordially as they did."—H. E. Krehbiel, *New York Tribune*, Nov. 3, 1922.

"There was a large and eager audience that found much to enjoy in her singing. Miss Easton's voice and style are well adapted for the singing of songs. She has intelligence, feeling, the power of expressing the character and quality of what she sings by the finer nuances of vocal art. Her voice has beauty, power, expressiveness, and is produced and controlled with admirable skill. Her singing was of a sort to give pleasure to the lovers of 'Lieder' singing. The great air from Gluck's 'Iphigenia in Tauris' she delivered with force and dramatic expression. There was great tenderness in her singing of 'She Never Told Her Love,' and a clearness of enunciation that made the book of words unnecessary. In the four songs by Schumann she was felicitous in embodying their diverse characteristics, delicately and subtly, and so it was with Wolf's songs."—Richard Aldrich, *New York Times*, Nov. 3, 1922.

"Her program was admirable. But more important was the art of the singer. This was a song recital of beauty and poetic eloquence. Mme. Easton's voice was fresh and resonant, and her pronunciation of text, as usual, clear and scholarly. This soprano, who has won her way to a proud position at the Metropolitan without swerving once from her honorable devotion to artistic principle, showed herself to be quite at home in the recital field. There, too, great distinction is hers. Her art is above all things aristocratic. It is for auditors to whom a gracious womanhood, coupled with exquisite sensibility to poetic mood and musical symmetry, are more to be desired than astonishing feats of vocal virtuosity or bursts of tonal power. Only a singer of high rank could deliver the message of Schumann's second bride song with the emotional warmth which Mme. Easton imparted to it. Only a finished artist of delicate and playful fancy could have captivated an audience as she did with the dainty 'Mausfallen Spruechlein' of Wolf. Mme. Easton gave a large audience an evening of rare pleasure."—W. J. Henderson, *New York Herald*, Nov. 3, 1922.



Photo by Underwood & Underwood

## IN SONG RECITAL"

H. E. Krehbiel in *New York Tribune*, Nov. 3, 1922.

(Mr. Krehbiel's criticism in its entirety, with those of the other principal musical editors of New York, appears below)

"The recital in Carnegie Hall by Florence Easton, housed as lovely singing as the season has so far known. There were portions of this prima donna's program which only an artist of first rank would dare—and she, in daring them, gave them new grace and reason. Her voice in its prime, her production of it rarely more easy and artful, her interpretations touched with the fineness of her own personality—she was wholly delightful. Florence Easton has come to that happy stage of her art and life where the Metropolitan Opera Company calls her what she has so long been—its most useful singer, its most dependable, from several points of view, its most valuable. She can sing a Carmen, an Elsa, a Cio-Cio-San, Isolde, Kundry, with the same art, readiness, assurance, willingness, and always with the same good, satisfying effect. So it was in last night's program; she sang various things, from the classic of Gluck to the Mexican folk songs, which her accompanist, Frank La Forge, had arranged, and sang them all with an adaptability that never lost its poise. Her Schumann group was faultless of line, cool of meaning, but it must have been all the more agreeable to Anglo-Saxons in her audience for that very reason. In the air from Iphigenia en Tauride this style had perhaps its finest justification. The reception Mme. Easton had from her audience must have been gratifying indeed. It was a genuine demand for encores."—Gilbert Gabriel, *New York Evening Sun*, Nov. 3, 1922.

"In Carnegie Hall last evening Florence Easton gave a song recital. Mrs. Easton has been for several years one of the most valuable members of the Metropolitan Opera Company. She offered a regular Sembrich programme—a group of antique pieces, two groups of German Lieder (respectively by Schumann and Hugo Wolf), and miscellaneous songs in French, in Spanish and in English. And Mrs. Easton has the equipment to do justice to such a selection. She is a singer of fine and rare qualities, some of which, if not inborn, training is powerless to impart. In particular there is a spiritual quality in Mrs. Easton's singing that sets her apart from the horde of anxious and striving vocalists. In the Schumann group, 'Er ist's' illustrated her voice and singing at their best. There were flowers in a glorious abundance, there were songs not listed on the programme, there were repetitions of some that were, and always Mrs. Easton, simply clad in white, was a debonair and delightful figure. The audience was large and most responsive."—Pitts Sanborn, *New York Globe*, Nov. 3, 1922.

"Among the singers now at the Metropolitan none is better qualified for the concert stage than Florence Easton. She is not a mere virtuoso, bent on doing stunts to astonish the natives, but a real artist, interested in the songs including the seldom heard but unspeakably appealing 'Lass mich ihm am Busen hangen,' which I have always considered one of the best three or four of Schumann's songs. There is a world of pathos in it. Mme. Easton sang it beautifully. It is one of the greatest of all love songs. Mme. Easton and her pianist rose to splendid dramatic heights in 'Er ist's' as she had previously done in Gluck's 'Ah! Ritorna.' The rest of the program was devoted to songs by Wolf, Ravel, Dalcroze, Griffes and Rothwell."—Henry T. Finck, *New York Evening Post*, Nov. 3, 1922.

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## Elly Ney Sees Europe Depending on America to Revivify the World



Elly Ney, Pianist, Here for Her Second Concert Season

Returning recently from Central Europe, where she spent the summer and gave a number of concerts, Elly Ney, pianist, reports that conditions there are anything but encouraging for concert artists.

"An odd thing," said Mme. Ney, "is that admission to a theater costs about 3,000 marks, while concerts cost only about 100 marks a seat. Fifty thousand marks seems to be about as much as a concert can draw, even when every seat is taken and the hall is full. That, translated into American money, amounts to very little. But in the smallest towns the people are clamoring for music. I played almost every day for several weeks, and wherever I went the halls were crowded. Perhaps the people are looking to music to make them forget their misfortunes."

Mme. Ney brought back with her from Europe her four-year-old daughter, Eleonora van Hoogstraten. The pianist declared her intention of making this country her future home.

"The old point of view in Europe concerning Americans," Mme. Ney says, "is changing. In my travels this summer, I found that Europe is looking to America to revivify the world. I told the older musicians, who had not been here for thirty years, that a visit would show them that America is a land of sympathy. Nowhere is an artist more welcome or more respectfully received, and Europeans are beginning to understand this."

Last season Mme. Ney's programs were

confined almost entirely to classic music. This season she is adding a great deal of modern music.

"I am practising new French music and Debussy," she explains, "and I look forward to playing this music on my tour. There will be American music on my programs, too. I have always been fond of the work of MacDowell, and I

have put his Polonaise on my very first program.

"Now that Mr. van Hoogstraten and myself have a fine new home here, we shall be able to have a little music 'among friends' when I am in New York. I love to play in ensembles, and I hope to appear in chamber music before the public soon."

## PROSPEROUS OUTLOOK FOR FLINT SCHOOL ORCHESTRA

Players Start Season with Full Equipment of Instruments—Martinelli Gives Recital

FLINT, MICH., Nov. 4.—The Central High School Orchestra, which won second place in the State contest last year, has even better prospects for this season. Instruments which were lacking have now been supplied by the generosity of the Board of Education, and the young players are studying orchestral literature with nearly a complete symphonic instrumentation. The orchestra is a regular class in High School, receiving credit toward graduation. The personnel includes: first violins, Bernard Povolny, Elaine Barton, Lawrence Bateman, Davetta Sorg, Bernard Dickstein, Grace Morely, Josephine Long, Dorothy Wickham, Louis Nickels and Vernon Hawkins; second violins, Alvie Springer, Elsie Wagner, Melvin Pike, Beatrice Shepard, Donald Cole, Lena Lown, Dallas Gay, Wesley Wagonlander, Frances Hicks and Donald Bingham; violas, Ormond Shaw, Henrietta Ranney, William Hosner, Georgia Lightfoot, and Ben Epstein; cello, Ardath Brown; flutes, Bernard Riggs and Leo Rowe; oboe, Roy Kroeger; clarinet, Alice Macey; bassoon, Alfred Beaudette; horn, Jonathan Varty; trumpets, Elwood West, Earl Eisele and Harold Hart; trombone, Leo Griffin; tympani, Melvin Pike; percussion, Berger Copeman; harp, Grace Lauster and piano, Verna Breckinreed. As fast as the proficiency of the players warrants it, they are given a chance to try out in the Flint Orchestra. Several are now permanent members.

The Artists' Philharmonic Concert Course was opened with a recital by Giovanni Martinelli, tenor of the Metropolitan, assisted by Laura Robertson, soprano, and Salvatore Fucito as accompanist, at the Regent Theater on Oct. 9. The house was sold out, 1500 season ticket holders, in addition to single admissions, being accommodated. The audience was enthusiastic and demanded many encores.

WILLIAM W. NORTON.

Dicie Howell, soprano, and Frederic Dixon, pianist, were the artists at the convention banquet of the New York State Nurses' Association in the Hotel Pennsylvania, New York, on Oct. 25. Miss Howell's accompaniments were played by Edith Henry.

## DETROIT SYMPHONY AND MARTINELLI IN BUFFALO

Olga Samaroff Heard as Soloist with Gabrilowitsch Forces—Season's Opening Auspicious

BUFFALO, Nov. 4.—The concert of Giovanni Martinelli, tenor, and the program of the Detroit Symphony, under the baton of Ossip Gabrilowitsch, with Olga Samaroff, pianist, as soloist, were the two recent events here, both drawing enthusiastic and large audiences.

Martinelli's program, which opened the concert course of Bessie Bellanca, attracted a record audience which gave him a remarkable ovation and was not satisfied until he sang several encores. In addition to the "Vesti la giubba" aria from "Pagliacci" the tenor sang "Una Furtiva Lagrima," from "L'Elisir d'Amore," and "Cielo e Mar," from "Gioconda." Among the most popular numbers was the duet from "Carmen," which Martinelli sang with Lydia Civetti, soprano, assisting artist. Salvatore Fucito was a fine accompanist.

The Detroit Symphony has increased in excellence since its last visit here. Mr. Gabrilowitsch gave a wonderful reading of the Tchaikovsky "1812" Overture and emphasized the beauty in passages of the Brahms First Symphony. Mme. Samaroff gave a brilliant performance of Liszt's First Concerto.

Richard Crooks, already engaged for seven appearances as soloist with the New York Symphony under Walter Damrosch, has been booked with that organization for Rochester, N. Y., on Nov. 29 in a Wagnerian program.

Harold Bauer, pianist, now on a tour of the Scandinavian countries, will leave for America in the latter part of November, following concerts in Holland, England and Scotland.

A program was given by Leona Adams, Augusta Post and Erna Merians at the opening of the new clubrooms of the Grand Opera Society of New York recently, and excerpts from "Tales of Hoffmann" were sung by the club.

## Mme. Gita Glazé, Soprano, Seeks Haven in America from Chaos on Continent



Photo by White Studio  
Gita Glazé, Soprano

To escape the uncertainty into which musical conditions have been plunged in Europe, Mme. Gita Glazé, dramatic soprano, recently came to the United States. Mme. Glazé is one of the host of artists who have watched war and its aftermath play havoc with the fortunes of musicians. Before the Russian revolution she was with the Imperial Opera, and appeared successfully in Petrograd, Moscow and Tiflis. Political conditions led to her flight to Constantinople, and thence to Venice, where she was heard in concert last season. Her repertoire includes Italian, French and German opera and songs, and, since her arrival in America, she has coached in modern English and American works. A group of these will be a feature of her debut recital at Aeolian Hall, on Saturday evening, Nov. 18.

Cecile de Horvath, pianist, has been engaged by James A. Bortz of Pittsburgh for a joint recital appearance with Fred Patton, baritone, before the Woman's Club of Sewickley, Pa., on Nov. 27.

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Photo by Ira L. Hill

## What She Sang

at Aeolian Hall on October 31st, 1922

"Has made an enviable place for herself since she first sang here."

### Program

Star Vicino al bell' idol.....Salvator Rosa  
 Quel ruscelletto .....Paradies  
 Oh, Sleep! Why Dost Thou Leave Me?.....Händel  
 O, Had I Jubal's Lyre!.....Händel  
 Meine Rose .....Schumann  
 Marienwürmchen .....Schumann  
 Die Mainacht .....Brahms  
 Die Lorelei .....Liszt  
 Les Cloches du Soir .....César Franck  
 Villanelle des petits Canards .....Chabrier  
 Joli berger .....Ernest Moret  
 Fleur jetée .....Fauré  
 Mexican Love Song .....Arr. by Frank La Forge  
 This Love of Ours .....Francis Moore  
 Swans .....A. Walter Kramer  
 Time Was When I in Anguish Lay.....Chas. T. Griffes  
 Sundown (Dedicated to Miss Howell)  
 R. Huntington Woodman  
 The Catbird .....Joseph W. Clokey

"A bright well focused soprano and a generally convincing style."

## What the Critics Said

**N. Y. HERALD**—Dicie Howell, soprano, gave a song recital yesterday in Aeolian Hall. She has evidently made an enviable place for herself with New York Music Lovers since she first sang here Nov. 5th, 1919. She had a large audience and the applause was warm and genuine. Some of her best singing was done in such difficult numbers as Handel's "O Sleep! Why Dost Thou Leave Me?" Also his "Oh Had I Jubal's Lyre!" Brahms' "Mainacht" and "Die Lorelei" of Liszt, where she showed an admirable technic and good style. Miss Howell's diction was commendable and her expression of sentiment generally charming. (W. J. Henderson).

**N. Y. EVE. JOURNAL**—Dicie Howell has improved appreciably since she last sang in N. Y., quite noticeably in the matter of ease in vocalization as in that of conveying the meaning of song texts. Her voice which is a bright, well focused soprano has power and agility and she seems to have acquired a generally convincing notion of style.

**N. Y. EVE. WORLD**—Dicie Howell has improved in the management of her voice, has acquired good style and sings intelligently.

**N. Y. MORNING TELEGRAPH**—Dicie Howell, favorite soprano, sang her first program of the season at Aeolian Hall yesterday afternoon.

**N. Y. EVENING SUN**—Dicie Howell is essentially a stylist and her highly flexible voice is an excellent means to the impressing of that end. She uses her voice with taste and knowledge. Her diction remains a grateful virtue.

**N. Y. EVE. MAIL**—Possibly one of the reasons for Dicie Howell's growing success is preparation. Her voice has a light, silvery quality that bounds joyously to the upper notes. She was applauded by a large number of appreciative listeners.

**N. Y. WORLD**—Miss Howell has skill and presence.

**N. Y. TIMES**—Miss Howell sang classic and modern pieces in Italian, English, German and French with vocal discretion and good taste.

**N. Y. TRIBUNE**—Singing, on the whole good, was heard at the recital given by Dicie Howell, yesterday afternoon.

**N. Y. AMERICAN**—Dicie Howell acquitted herself creditably in a program embracing ancient airs in Italian, French, German Lieder and a group by American composers. Her voice is pleasing and she brought to her delivery of words and music considerable skill and charm.

**N. Y. TELEGRAM**—Dicie Howell has a charming voice and possesses interpretative skill above the average. Her singing was most enjoyable.

# DICIE HOWELL

## SOPRANO

DIRECTION, EVELYN HOPPER, AEOLIAN HALL, NEW YORK CITY





# WEEKLY SURVEY OF EUROPE'S MUSIC



## Novelties and Revivals Heard in Paris

PARIS, Oct. 28.—Two interesting revivals at the Opéra Comique and first performances of orchestral compositions by Arthur Honegger and Gretchaninoff brought interest to the past week here. The Honegger piece, "Pastorale d'Été" was performed on the second program of the Padeloup series and conducted by Rhené-Baton. It follows closely the lines marked out by the composer's earlier work and supports the general belief that he is the most important member of the "The Six." It is less radical than most of his work and is filled with some stirring passages of rhythm and color. Sergei Koussevitsky conducted Gretchaninoff's "Liturgie de St. Chrysostome" at the opening program of the series given with a special orchestra at the Opéra. Alexandrovitch sang with distinction the parts written for voice. The piece follows the form of a Byzantine liturgy and is strongly

Slavic in character. It was enthusiastically received.

The season of the Lamoureux Orchestra opened recently with a conventional program conducted by Camille Chevillard.

The revivals at the Comique were Raoul Laparra's "La Habañera" and Félix Fourdrain's "La Légende du Point d'Argentant," both one-act pieces which have been absent from the stage here for more than ten years. Hélène Demillier and Vanni-Marcoux were acclaimed in the principal rôles of the former and in the latter the excellent cast included Coiffier, Sibille and Azema with d'Archambaud conducting.

Among the recitalists, Bronislaw Huberman, violinist, was heard in a program of surpassing quality. The Bastide String Quartet, Yvonne Lévy, pianist, and Lucienne Breval, soprano of the Opéra, joined recently in giving a festival program of music by modern French composers.

### Bruno Walter Conducts in Vienna

VIENNA, Oct. 27.—Among the many recitals and concerts which have descended with a rush here, filling with notices two entire pages of the newspapers each day, was one given by the Vienna Symphony under the bâton of Bruno Walter, as guest conductor. The program included Mahler's Third Symphony with the Women's Chorus, the Boy's Chorus and the Philharmonic Chorus taking part. Germaine Schnitzer, pianist, was heard recently in a series of interesting programs. Her following here is large and enthusiastic. Harriet van Emden, American soprano, gave two of the best recitals of the season recently. Her programs included several songs in Russian and covered a wide range. Michael Bohnen, baritone of the Volksoper, recently gave his last recital before leaving for America. Vasa Prihoda and Emil Telmányi, violinists, were also among the recent recitalists. Erno Dohnányi, pianist, has lately given several programs of high quality.

### Mme. Chaminade as London Soloist

LONDON, Oct. 27.—No less a person than Cécile Chaminade, coming out of a retirement of several years, was soloist at the recent Enoch Ballad Concert. The composer played a number of her own works for piano and was joined in her Concertino for Flute and Piano by Louis Fleury, head of the Paris Society of Wind Instruments. Mme. Chaminade recently passed her sixty-first birthday. Her performance had all the fire and spirit of her energetic temperament.

### Mengelberg Orchestra Gives Festival in Hamburg

HAMBURG, Oct. 29.—Among the innumerable activities of the early season here was the three-day festival of Dutch and German music by the Amsterdam Concertgebouw Orchestra under the bâton of Willem Mengelberg. From here the orchestra goes to Berlin for a similar program and thence to Leipzig.

LONDON, Oct. 28.—The British branch of the International Music Society, formed last summer at the Salzburg Chamber Music Festival, gave its first concert recently with the M'Cullagh String Quartet, and Josef Holbrooke, at the piano. Most important of the works performed was a quartet by Ernst Krenek, a vigorous and sometimes skillful work, touched not infrequently by sheer ugliness of sound. Two quintets for piano and strings by Cecil Hazlehurst and Cliffe Forrester and one by Alfred Wall were also performed.

ST. LEONARD'S, ENGLAND, Oct. 26.—Dan Godfrey, Jr., son of Sir Dan Godfrey, conductor of the Bournemouth Orchestra, has been appointed conductor of the orchestra here for a series of twenty odd concerts including much contemporary British music.

SAN SEBASTIEN, SPAIN, Oct. 25.—Queen Victoria and several members of the royal household were in the audience which acclaimed Blanche Selva, soprano, of Paris, at her recent recital here.

### Munich Hears Strauss Works

MUNICH, Oct. 28.—Richard Strauss, during his recent visit here, acted as guest conductor at two concerts of the augmented Concertverein Orchestra. The programs were devoted entirely to the composer's own works, which are immensely popular here. A few days earlier Bruno Walter, former music director, conducted as his farewell performance Pfitzner's cantata "Von Deutsche Seele." The impending departure of Delia Reinhardt for America has given rise to the question of her successor at the Opera here and only recently has a singer of similar stature been heard. She is Marie Müller of the Prague Opera and in the future she will have the rôles vacated by Reinhardt. The opening concert of the Musical Academy Orchestra brought forward Hans Knappertsbusch as successor to Walter in the post of general music director. The Philharmonic began its season with a concert conducted by Concertmaster Julius Ringer. An excellent concert of chamber music opened the series of the Busch Quartet.

### Kemp Sings "Salome" in Berlin

BERLIN, Oct. 27.—At the Staatsoper a notable revival of Richard Strauss' "Salome" was given recently with the title rôle beautifully sung by Barbara Kemp, who is to be heard at the New York Metropolitan shortly. Margarete Ober was the Herodias, and Oscar Bolz sang Herod. Theodore Scheidl was Jokanaan. The piece had a handsome new investiture done in modernist manner by Emil Pirchou and the score was given a brilliant reading by Max von Schillings. At the German Opera House, George Baklanoff, baritone of the Chicago Opera, gave a superb performance in the title rôle of "Rigoletto." Ivan Invazoff, Russian baritone, presented an exceptionally fine program with the Philharmonic Orchestra under the bâton of Efrem Kurtz.

TURIN, Oct. 27.—A new operatic version of Beaumarchais's comedy, "The Barber of Seville" was given recently at the Teatro Balbo. The music of the new piece is by Leopoldo Cassone and the libretto by Drovetti, a lawyer. It was given an enthusiastic reception.

DRESDEN, Oct. 29.—Henri Marteau, French composer, conducted recently as guest his own "Sinfonia gloria naturae" at its first performance by the Philharmonic.

PARIS, Oct. 21.—Among the novelties announced for the season at the Champs-Élysées, is "Khamma," an unpublished ballet by Claude Debussy, which is to be conducted by Tullio Serafin. The new orchestral works to be performed by the newly formed Society of French Music, headed by Jacques Hebertot, include Aubert's "The Blue Forest," Marcel Berliand's "La Petite Papagoda," Pierre de Bréville's "Eros Vainqueur," Février's "L'île Désenchantée," Gaubert's "Naïla," Alfred Kuhlman's "Satan Vaincu," Marcel Labey's "Berengère," Le-normand's "Cachet Rouge," Michel Maurice Lévy's "Le Cloître," Mariotte's "Gar-

gantua," Maellier's "Le Pater," Darius Milhaud's "Protée" (in its entirety), Max D'Olonne's "Les Amants de Rimini,"

Claude Terrasse' "Le Mufti," Tremisoff's "L'Epave," and Wollett's "Amants Byzantins"

## Wealth of Good Music Marks London Season



A Caricature by Kapp of Sir Henry Wood Published Recently in "Eve." The Conductor Produced More than a Dozen British Novelties During the Recent Popular Promenade Concert Series Given by the New Queen's Hall Orchestra in London

LONDON, Oct. 28.—A whirl of activity marked the past few days in the world of music here. With the Carl Rosa Opera Company established in Covent Garden and the popular Promenade Concerts drawing capacity houses every night, no day has passed without several interesting concerts, many of them by artists popular and well known throughout the western world.

During the week Sir Henry Wood and his Queen's Hall Orchestra began the twenty-seventh season of the annual symphonic series. Mitja Nikisch, regarded as this season's greatest discovery, was soloist of the opening program in the "Emperor" Concerto. His performance was as stirring as ever and roused the capacity audience to a high state of enthusiasm. Herbert Howell's "Procession" was heard for a second time on the same program.

The closing week of the Promenade Popular series included a number of vivid and interesting performances of new or comparatively new compositions. An unannounced premiere was the performance of "Parfum de la Nuit," a suite for small orchestra and oboe by H. Greenbaum, a member of the orchestra. It is dedicated to Léon Goossens who gave an admirable performance as soloist. The piece is successful in its painting of atmosphere and is full of charming melody and skillful orchestration. Frank Bridge conducted his tone poem "Summer," which was well received, and Ethel Scarborough wielded the bâton at the first performance of her Orchestral Fantasy "Promise." Other unfamiliar works were

Gerrard Williams' "Pot-pourri," an Air de Ballet by Percy Pitt and the same composer's arrangement of Paganini's "Perpetual Motion" for first and second violins. Vaughan Williams' Overture, "The Wasps," was also played. Harriet Cohen gave a fine interpretation as soloist in Bax's Symphonic Variations for Orchestra and Piano. The Concerto was given in its revised version, which contributes much in brilliancy and sweep.

Other soloists of the week were, among the vocalists, Clara Butterworth, Hubert Eisdell, Leila Megane, Mischa Léon, Carmen Hill, Norman Allin, Louise Dale, Margaret Balfour, John Coates, Flora Woodman, Carrie Tubb, Edith Furmedge, Louise Trenton and Frank Mullings. The pianists included York Bowen, Auriol Jones, Dorothea Vincent, William G. James, and Leff Puishnoff. Other soloists were Albert Sammons and Daisy Kennedy, violinists; and Frederick B. Kiddle, organist.

The season of the London Symphony also opened recently with a standard program conducted by Albert Coates.

At Covent Garden, the Carl Rosa Company gave a series of good performances in well-known Italian operas, varied by "Meistersinger" and "Tannhäuser."

Rutland Boughton's drama with music "The Immortal Hour" was also produced here recently at the Regent Theater by the Birmingham Repertory Company.

Among the pianists, two veterans, Vladimir de Pachmann and Mark Hambourg, returned after a several months' absence. Laffitte was heard in a program notable for his fine interpretations of MacDowell.



# Onegin Makes Profound Success at Her American Concert Debut

## A Voice—An Artiste

### Sensational Debut of Swedish Singer

Sigrid Onegin a Mezzo-Soprano of  
the First Rank

Heard Last Night at Philadelphia  
Orchestra's Second New York  
Concert.

By HENRY T. FINCK

Richard Wagner was not always as dignified as a cardinal. Sometimes when particularly happy, he climbed a tree like a monkey or stood on his head, to the great scandalizing of Frau Cosima. Had he been in Carnegie Hall last night he would at least have thrown his hat clear up to the ceiling and shouted for joy; for he would have heard a Wagnerian artist of the rare kind he dreamt of when he started in Bayreuth a high school for dramatic singing. That school came to naught because the raw material was lacking. Oh, that he might have had Sigrid Onegin for his Bayreuth festivals! I am glad, though, that he didn't, for then I would not have had the pleasure of hearing this superlative artist yesterday, when she made her American debut as soloist of the Philadelphia Orchestra.

She did not sing a Wagner number, but Strauss's "Hymnus" ("That Thou Mine Eyes") is sufficiently Wagnerian in its atmosphere to disclose the fact that Mr. Gatti-Casazza struck twelve as a manager when he engaged this Swedish singer for the leading contralto roles in the Wagner Operas and others, at the Metropolitan this season. It gives me an anticipatory thrill to think of her as Brangane in "Tristan and Isolde." How those huge tones of hers will in the scene of warning roll like a tonal avalanche down the parapet, across the orchestra to the exultant audience! I can hardly wait to hear it.

Sigrid Onegin is a big woman, of the northern, Valkyr type, splendidly formed, and her voice is as heroic and resplendent as her physique. It pours from her throat with as little effort as a Norwegian waterfall. It is as agreeable in its quality as in its spontaneity, and it has dramatic warmth to burn.

A great mezzo-soprano is this Swedish prima donna, with a leaning toward the contralto. She recalls Marianna Brandt and Schumann-Heink in their best days. In her first number last night, which was Max Bruch's "Lament of Andromache," she seemed for a moment to lose control of her breathing powers (probably owing to the criminally overheated house, which always bothers foreigners); but in the "Hymnus" she was perfect. A second Strauss song, "A Mother's Dallying," was not well chosen. She should have sung a dramatic song like Liszt's "Loreley" or Grieg's "Monte Pincio." Her reception by the audience was extremely enthusiastic, and she was recalled many times. She may safely cable home: "I came, was heard, and conquered." (N. Y. Evening Post.)

Mme. Sigrid Onegin disclosed herself at once as an artist of distinguished gifts in voice and in dramatic expression. It is a powerful and darkly colored mezzo-soprano, used with more skill than is common in singers of her class, with a good command of phrase and discerning declamation; a voice well equalized throughout its range. (RICHARD ALDRICH, N. Y. Times.)



### New Contralto Has Sensational Voice

Mme. Sigrid Onegin, a contralto who has been well and favorably known in Germany for a half dozen years, made a fine impression on the fashionable Philadelphia Orchestra audience last night in Carnegie Hall. Musicians of fame, mingling with the most select of New York's orchestral audiences, applauded this fascinating singer from Central Europe. A voice of stentorian power, capable of imitating the most caressing clarinet tones as well as the most thrilling trumpet blasts, has this new singer. She is attractive to the eye as well as to the ear. (PAUL MORRIS, N. Y. Evening Telegram.)

There rang last night a voice, destined within a month to sweep some cobwebs from the sainted rafters of the Metropolitan Opera. The voice belonged to Sigrid Onegin, making her New York debut. Her first notes told the tale of a splendid new voice in the Metropolitan fold. (G. W. GABRIEL, N. Y. Sun.)

There were passages in Strauss's "Hymnus" when she seemed to have the pure contralto quality, and in his "Muttertandelet" she was virtually a lyric soprano. It is a remarkably rich, clear voice. (KATHERINE SPAETH, N. Y. Evening Mail.)

Tall and stately in appearance, she had a voice to match—one of notable volume with a full, rich, rather thick quality of tone. Her high notes were resonant, carrying far. (N. Y. Tribune.)

After hearing Madame Onegin sing her three numbers it is impossible not to believe that she will do great things at the Metropolitan, for she has looks, personality, voice and an unerring dramatic instinct. The voice is remarkable, rich and dark in its lower register, a little metallic, but still beautiful in the upper tones, and enormous in volume. It rolled through Carnegie Hall with such high, effortless power that one could almost see it. Madame Onegin herself is no weakling—she looks like a cariatid—but impressive as she was, her voice dwarfed her. She sang beautifully, for the most part with fine restraint, lit by flashes of terrific dramatic force, and with an evident pure joy in singing that was good to see and better to hear. (DEEMS TAYLOR, N. Y. World.)

### Onegin, Heroic Singer, Makes Her Debut

Swedish Contralto, With Voice of  
Tragic Intensity and Large  
Style, Heard With Philadelphia Orchestra

By W. J. HENDERSON

Since this Swedish artist is to be heard often in opera it is not necessary to exhaust comment on her singing this morning. A brief sketch, however, would have to contain certain items, namely, the development of a robust art on the foundation of a truly noble voice of grand proportions, commanding power and dramatic quality. The art with which this great organ was used last evening seemed to proclaim that Mme. Onegin belonged to the ancient race of so-called "Wagner singers" that peopled the lyric stage forty years ago. (N. Y. Herald.)

She disclosed her voice in the sweeping dramatic cadences of "Andromache's Lament" from Bruch's "Achilles"—a superb organ of mezzo-soprano character, strong, potent, voluminous and encompassing easily two octaves. (MAX SMITH, N. Y. American.)

Mme. Onegin, a fine figure of a woman, showed a voice, big, warm, luscious, of wide range, at times ravishing in its quality. To paraphrase the late Mr. Huneker, "Hats off, gentlemen—a voice!" (FRANK H. WARREN, N. Y. Evening World.)

### Sigrid Onegin Makes Brilliant American Debut With the Philadelphia Orchestra

The first "Ring" cycle of the Munich Opera Festival last summer profited by the magnificent Fricka and Waltraute of Sigrid Onegin, a mezzo-soprano of the Munich Company, whose engagement for our Metropolitan this coming season has already been announced. Hearing her in Munich, as Fricka and as Waltraute, I felt reasonably certain of her success here. But the Prinz-Regenten Theatre—thanks to its exceptional acoustics—is a singularly easy house to sing in, so, as regards America, there necessarily remained a small margin of doubt. Mrs. Onegin's American debut was not destined to wait for the Metropolitan opening, a fortnight hence. It occurred last evening, when she was the soloist of the Philadelphia Orchestra's second Carnegie Hall concert of the present season, and this woman of imposing presence hadn't uttered two notes of her first number before the margin of doubt was obliterated.

Mrs. Onegin has a voice one is likelier to dream of than to hear. It is pure, a golden mezzo-soprano; its range is enormous and its power seems unlimited. For sheer dazzling brilliance it blazes like the noonday sun on Africa. The singer's command of this voice is as rare a thing as the voice itself. There seemed yesterday no limit to her technical accomplishment. Thanks to a breath support firm as Gibraltar and in perfect control, she disclosed a complete mastery of every dynamic graduation and she was equally at ease in the heroic declamation of Andromache's Lament from the "Achilles" of Max Bruch. In the ecstatic utterance of Richard Strauss's "Hymnus" and in the tricky lightness of the same composer's "Muttertandelet."

Moreover, this extraordinary equipment is at the disposal of a singer of temperament and understanding, a lyric artist with a sense of the finely moulded phrase and an instinct for the coloring of the tone. Andromache's Lament she built up, phrase on phrase, into a stately tonal edifice, glorifying through her voice and her art this arid imitation of Brunhilde's dying speech. For each of the Strauss songs she had the right mood, the right expression. Seldom, indeed, is one privileged to hear such splendid and satisfying singing. About the only flaw one could find in it was the singer's tendency, once or twice, to force tone. This may have been due to the uncertainty of a debut in an unfamiliar hall, since the strength of Mrs. Onegin's voice is so unusual that for forcing tone she has not the remotest excuse. (PITTS SANBORN, N. Y. Globe.)

The voice is truly almost to be called a miracle. Of simply phenomenal range, the organ impresses one in all registers by the smoothness and strength of tone. On the peak of vocal and technical merits stands intelligence and deep spiritual understanding. (M. HALPERSON, Staats-Zeitung.)

Mme. Onegin made it quite plain without ado that she is a singer of imposing style. She has indeed one of the great voices of the day, big with dramatic power and an enormous fund of breath behind it. There was the true grand manner, a real magnificence of effect in the way she sang the Bruch air and in the likewise declamatory "Hymnus" of Strauss. That the voice is also capable of being whittled down to the dimensions where agility can engage it the singer proved in the other Strauss song. (IRVING WEILL, N. Y. Evening Journal.)

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## Effort to Exceed Vocal Powers Is a Menace to Artist, Says Elsie Lyon



Elsie Lyon, Concert Singer and Teacher

The greatest menace to the operatic voice is the effort to do that which is beyond its scope and power, according to Elsie Lyon, concert singer and operatic coach of New York. Possessors of mezzo and contralto voices, owing to the fewer possibilities for leading rôles in these registers, are especially tempted to essay the higher soprano parts, seriously impairing the natural tone production and quality, in the opinion of Miss Lyon.

"Specialize in singing; develop your individual powers to the utmost, and do not strain for false effects," is her message to the vocal student. "Few are born with the dramatic soprano top register

or the dark color of the mezzo; yet within each one's limitations is a possibility for lilting, liquid tone quality that will bring success. Practice carefully and quietly, remembering always that singing is a science as well as a delicate art."

Miss Lyon, an exponent of the Lamperti method, has established a successful summer class in Newark, Ohio, and she will spend a short time each month in that city to conduct a master class. She is well known as a composer.

### American Soprano Acclaimed at Berlin Staatsoper

One of the outstanding events of the early season at the Berlin Staatsoper was the appearance there recently of Eleanor Sawyer, American soprano, in the title rôle of "Tosca," according to a despatch to the *New York World*. Miss Sawyer gave a notable performance which aroused a capacity house to a high state of enthusiasm. She was forced to respond to thirteen curtain calls. Miss Sawyer is also scheduled to sing the title rôles of "Carmen" and "Aida."

### Frances Pelton-Jones Resumes Concert Work

Frances Pelton-Jones, harpsichordist, has returned from a vacation at Rye Beach and other resorts and has resumed her concert work for the season. A short trip through the South will be followed by a number of dates in and about New York, including her annual concert at the Plaza Hotel. Later in the season she will be heard on an extensive Western tour. Miss Pelton-Jones will also devote part of her time to teaching at her New York studio.

### Frances Paperte Looks Ahead to Pacific Coast Tour

Frances Paperte, mezzo-soprano of the Chicago Opera, is planning a Pacific coast tour for next season, under the management of Charles Drake. October and part of November will be given over to appearances west of the Rockies. This fall Miss Paperte will tour as far as Denver, where she will appear in a concert with Tito Schipa.

## Ernest Schelling Host to Gabrilowitsch at His Switzerland Villa



Photographed at Villeneuve, on Lake Geneva: (Left to Right) Mrs. Ernest Schelling, Ossip Gabrilowitsch, Clara Clemens (Mrs. Gabrilowitsch) and Ernest Schelling

Visitors at the villa in Switzerland of Ernest Schelling, pianist, during the summer season lately ended, included Ossip Gabrilowitsch, conductor of the Detroit Symphony, and his wife, Clara Clemens, mezzo-soprano. A photograph taken at Villeneuve, on the Lake of Geneva, pictures a happy quartet, including Mr. and Mrs. Gabrilowitsch, with their host and hostess. The bâton has since claimed the attention of the Detroit conductor, while Mme. Clemens and Mr. Schelling will again be heard by American audiences this season.

### Erna Rubinstein Books Extensive Second Tour

Erna Rubinstein, violinist, began her second tour of America in St. Louis on Nov. 6. Among her engagements for the season will be appearances with the New York Philharmonic, and the Chicago, New York, and Minneapolis Symphonies and at the Metropolitan Opera House Sunday Concert on Dec. 2. She will also be heard in recital in Syracuse, Northampton, Kansas City, Rochester, Duluth, Winnipeg, Buffalo, Fall River, Chicago, Denver, St. Joseph, Wichita, Emporia and other cities. Her first season's appearance in New York will be in recital in Carnegie Hall on Nov. 17.

### American Musicians in Europe

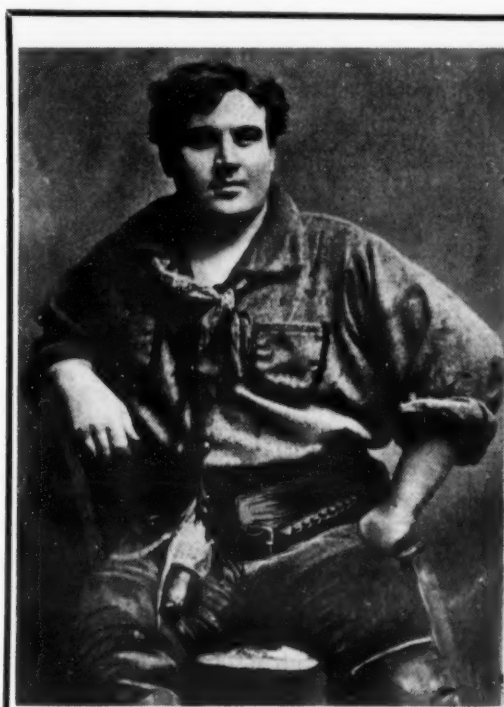
Writing to C. Grant La Farge of New York, Frank P. Fairbanks of the American Academy in Rome, states that Felix Lamond covered an extensive itinerary in his European tour with Leo Sowerby, and Howard Harold Hanson during the summer. Venice, Vienna, Salzburg, Munich, Cologne, and Bonn were visited, and much fine chamber music heard. The travellers witnessed opera performances in Munich, and in Vienna and Cologne visits were made to publishing houses, where information was obtained which will prove of value when the music

department of the Academy enlarges its library of scores. Mr. Hanson left the party on its way to England for a short visit to Sweden, where he expected to have one of his symphonies performed. Mr. Lamond and Mr. Sowerby spent some time in Glastonbury, Gloucester, and London, and Mr. Sowerby rehearsed his new Sonata for performance in London. The visitors attended the rehearsals for the Leeds Festival—eight hours a day for a week!

### Bonnet to Conduct Class at Eastman School

Joseph Bonnet, French organist who inaugurated a master class at the Eastman School in Rochester last season, will conduct a similar class at the school this season beginning Jan. 1. The classes will be held in Kilbourn Hall, in which a new four-manual, ninety-four-stop organ has been built.

William Simmons, baritone, has been engaged to sing this season in the course of concerts to be given at Columbia University, New York.



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# ISA KREMER

**CAPTIVATES NEW YORK CRITICS  
AT AMERICAN DEBUT  
CARNEGIE HALL, OCTOBER 29, 1922**

*New York Times*  
**Isa Kremer Greeted**

**Russian Singer Appears for the First  
Time at Carnegie Hall**

Isa Kremer, a Russian Jewish singer of international folksongs, made her first appearance in America before a large audience yesterday afternoon at Carnegie Hall. She is pretty and piquant, still of strongly Oriental type, in modish purple and gold, with hair midnight-black, skin lily-white, arms actively eloquent and graceful. Posing on a little raised platform with footlights and four spotlights, she made even facial expression tell the content of her songs, an achievement recalling that she had been formerly in Warsaw both opera singer and actress.

Hers is real singing rather than parading, though her manner of the "narrator" may often become colloquial, as in an encore after the first of but two groups of songs yesterday. This was an amusing chatter of "The Bridegroom's Relative Arriving at the Wedding." A Russian "Mésalliance" and "Poinische Juden" were applauded as also were Italian folk tunes, for which she has an amazing gift of rhythm. Two French cradle songs were far too unsophisticated in style, but one quaint English translation, the last of the day, proved her skill in diction as well as in its pantomime of moving fingers for "Butterflies" both tragic and gay.

Joseph Cherniavsky assisted in cello solos, including his own arrangements of Jewish folksongs, Laura Cherniavsky accompanying him. Kurt Hetzel, a clever follower of each phrase from the singer's lips, was at the piano for Miss Kremer.

*New York Herald—W. J. Henderson*

Miss Isa Kremer, officially described as an "international balladist," made her debut at Carnegie Hall yesterday afternoon. She is Russian, has aroused emotions in numerous cities east of the Atlantic and has swept across central Europe like an airplane, dropping assorted lyrics as she flew. Her performance, for such it is, can be presented to the reader in a few words. She is not primarily a singer, but is rather a lyric elocutionist who uses folksongs as her medium.

She appeared on a small elevated platform set in the center of the Carnegie Hall stage. She was illuminated not only by the footlights but also by a brilliant spotlight. She sang, declaimed, and sometimes shouted her verses, employing gesture, facial play and action to help in her art. The songs were of various types, ranging from Russian through French and Italian to Yiddish. The singer seemed to be confident in all her languages and she disclosed a large amount of skill in suiting her treatment of text and the use of her voice to the character of her songs.

The entertainment cannot be subjected to the familiar standards by which song recitals are judged. Miss Kremer is not what is awkwardly called, for want of a better name, a "recitist." She is an impersonator and an interpreter. She must be accepted from her own point of view. Her art must be received as it is designed and not commanded to be something else.

Her cleverness is great. Her power to interest an audience is large. Her material, however, was, so far as yesterday's program showed, not of the best. Many of the songs were very weak and did not well endure the length imposed upon them by their own texts. But perhaps the numerous Russians in the audience found them entirely satisfying. Miss Kremer was very skillfully accompanied by Kurt Hetzel. Josef Cherniavsky, cellist, contributed some solos which did not add largely to the interest of the concert.

*New York World—Deems Taylor*

**ISA KREMER SINGS LIKE  
TRUE ARTIST**

**She Has a Voice of Real Operatic Quality,  
Rich and Expressive.**

Isa Kremer, who comes heralded by past triumphs from Berlin to Constantinople, reached Carnegie Hall yesterday afternoon, where she gave her postponed recital of folk songs of all nations. Miss Kremer presented a varied programme, consisting of four Russian songs, two each in Italian and French, three Jewish airs, and one closing number sung in English. She was assisted by the violoncellist, Joseph Cherniavsky, who played German, Jewish and English music.

It is difficult to classify Miss Kremer.

That she is a true artist is apparent from the moment she steps to the platform. She is a minstrel of no mean capacity, and she has what too few such interpreters have—a voice of real operatic quality, rich and expressive. It is said that she made her debut as a prize opera pupil in Italy, and that while very young she sang Mimi with Anselmi in "La Bohème." That is the sort of preparation more artists of her realm should have. It is

*New York Tribune—Krehbiel.*

In only one respect is Madam or Miss Kremer a novel apparition in New York. She was heralded at first as a Russian folksong singer; but as Russian folksongs, correctly speaking, are conspicuous by their absence, in her repertory, she was described in the house bill as an international balladist. That she is. In

that there is that in the quality of her art—in the eloquence of her tones in her varied facial expression in the plasticity of her poses and gestures, the varied timbres of her voice—even in the technical excellence of her vocalization—which awakens understanding in the emotions of even those to whom not a word of French, Italian, Russian, Yiddish or even English is intelligible.

She is an interpreter who plays upon the minds and emotions of her audience as the pantomimist did whom Nero wished to attach to himself so that he could make his wishes understood by his barbarian subjects who knew not the Roman tongue. In this she is admirable even if she can not truthfully be described as absolutely unique. What will Russia send us next? Perhaps a concertina player in whom we shall recognize the artist as we recognize him in Mr. Kurt Hetzel, who plays the pianoforte accompaniments for the singer of yesterday. As if there was an adequacy of appeal to the Hebrew element (a very large one) in the audience at Carnegie Hall, Mr. Joseph Cherniavsky, cellist, played a fantasia on Jewish folk-tunes.

*Evening Sun—Gabriel*

**Isa Kremer's Sweeping Debut**

Much heralded by a popular reputation abroad, Isa Kremer, whom her program calls an international balladist, made her debut in Carnegie Hall yesterday afternoon. She more than proved her rights to the title. She is possessed of what the magazine "success stories" call personality plus. Besides which she has a remarkably useful voice and ornamental way of using it. She is one of those rare and fortunate ones who look beautiful while they are singing. Also she sings splendidly while she is acting.

Isa Kremer is from Russia—a bolt from the Red. Very young in life she was an opera singer—a Mimi, says the record. From the middle of the parquet yesterday she did not seem much more than very young still. Her renown is only a matter of six years old, but it has been fed by Europe to great size and strength. In Moscow, 1916, she shot up across the war days, and became a Russian favorite. In Constantinople she gave 160 concerts. In Warsaw she gave thirty-eight. The Polish authorities added gilt to her monument by objecting to her singing of Russian and Yiddish songs, thereby procuring to her a far stronger denominational enthusiasm. But yesterday made it very plain that her appeal is not founded on either circumstantial fiction or fictitious circumstance. She is a big and beautiful artist.

There were all the tools of dramatization connected with her concert yesterday. There was a platform for her to mount and a spotlight bearing down on the platform from the gallery. There were facial play and gesture, slim arms akimbo, songs while seated, songs afoot, songs to the sway of a dance. And why not? It was all good, part and parcel. After seeing and hearing her at it one must wish that some of our American singers would go in for platforms, spotlights, gesture and the rest. The results might be disastrous to the most of them, but they would be more interesting and conclusive.

Scorning our customary group system Miss Kremer sang first a Russian song, then a French, an Italian, a Yiddish, a Russian, a Yiddish again. Later on she did much the same thing, and it added to the variety of the songs she introduced. It was in her Italian songs, where she managed to color her voice with a burlesque robustness, and in her Yiddish, to which she brought a magnificently lowly tang, that the audience reveled most.

It was a sensible program, no doubt, for a first and definitely popular one. She had all chances to be dramatic, vocal and personable in it—and took and won all of these chances. Perhaps, later on, she may be induced to sing a more musically set of songs. It would be a treat, for no doubt she could do them as finely as she does these ballads. However, she has already found the audiences she wants here. She will appeal to every one in America excepting possibly Mr. Henry Ford.



true that her voice has moments of typically Slavic nasal quality, but they are few and far between. Miss Kremer has something of Ruth Draper's intuitive grasp of a characterization. She has a great deal of the speaking singing tone of Yvette Guilbert. She is what she portrays.

The simplicity of her opening number, based on a naive tale of the porcelain doll with no heart; the gentle tenderness of the French mother tiptoeing away from the cradle after a delicious lullaby; the buxom fullbloodedness of the amorous young Italian wench; the stunned, silent anguish of the Russian girl whose lover has been killed at the front—there is timbres of her voice—even in the technical excellence of her vocalization—which awakens understanding in the emotions of even those to whom not a word of French, Italian, Russian, Yiddish or even English is intelligible.

She is an interpreter who plays upon the minds and emotions of her audience as the pantomimist did whom Nero wished to attach to himself so that he could make his wishes understood by his variety enough in four consecutive songs to try the mettle of any artist. And Miss Kremer was all these, in turn. Later she was the scornful Mme. Loulou, sought by rich men in vain. She was the yearning, wistful lover who saw love denied him, and just as truly the Watteau prince awaking the sleeping beauty. Her audience she carried along from point to point in the emotions. They couldn't help call for encores as they did.

French she would be called a disease—a singing actress of songs which hold the popular ear in the cabarets, or cafés chantants, or whatever else they may be called in European countries. The difference between her and so admirable an exemplar of the art as Madame Yvette Guilbert, lies chiefly in the songs which she sings—the songs and their language—Madame Guilbert was characteristically French; Isa Kremer is cosmopolitan in the sense enforced upon our notion by the World War. Two centuries ago Mr. Addison made merry over the fact that the English people of his day were willing to "sit together like an audience of foreigners in their own country and to hear whole plays acted before them in a tongue which they did not understand." He referred to opera sung in Italian, and thought that the phenomenon which he described would be looked upon as curious by the descendants of the people of his day. But Italian opera persists as an entertainment for English-speaking audiences, and to it we in New York have added German and French. Now comes Isa Kremer and sings songs (which tell stories which she illustrates by pose and gesture) in French, Italian, Russian, Yiddish and English. Moreover, to judge by the reception which she received yesterday, she meets here with an equally polyglot audience. How wide her linguistic excursion may be before she is done with us or we with her cannot be foretold; but it may be said

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# Many Vocalists Heard in New York Recital Halls

[Continued from page 6]

ment in Brahms' "Mainacht," and the desired lightness and verve in Chabrier's "Villanelle des Petits Canards." A voice of heavier timbre is required for Liszt's "Lorelei." Frederick Persson played excellent accompaniments. The audience was large and very friendly. O. T.

## Wendling Quartet, Oct. 31

The Wendling Quartet gave its second, and farewell, recital in the Town Hall on Tuesday afternoon last week, and confirmed the excellent impression made at a previous appearance. The program gave first place to Leo Weiner's prize Quartet, first played by this ensemble at the Berkshire Festival. This is the type of music which the Wendling Quartet plays exceptionally well. While Weiner's ideas do not bespeak great inspiration he has developed them in a musicianly and interesting manner. If this composition afforded the players an opportunity of showing their many excellencies, so the Hugo Wolf Italian Serenata exposed certain shortcomings. It was played with delicacy, precision and finesse, yet it lacked the color of Italian skies and the warmth of the southern sun. Schubert's D Minor (posthumous) Quartet concluded the program. The audience was much smaller than the occasion warranted. S. D.

## Ethel Frank, Nov. 1

Singing that embodied many good qualities of style and which disclosed in some numbers an unusual flexibility of voice, was applauded by a large but more than ordinarily belated audience which attended the recital of Ethel Frank in Carnegie Hall Monday evening. Nervousness or excitement tended to tighten the soprano's production in her first numbers but she achieved them with no little vocal *brío*. She had no difficulties with the taxing "divisions" of Bach's "Alleluja" or the classic floridity of Buononcini's "Per la Gloria." Though some upper tones tended to shrillness, she was successful with the exacting "Che pur Aspro" from Mozart's "Il Seraglio." Perhaps the best vocalism of the evening, however, was in the lovely unaccompanied "Song of the Bride" from Rimsky-Korsakoff's opera, "The Czar's Bride," which she sang in English with musical tone, a finely poised legato style, the clearest diction and much sympathy. There was much of charm also in her delivery of Rameau's "Le Berger Fidèle," which she is said to have discovered in an old library in France while abroad last summer. In this she was assisted by the Rich String Quartet, of Philadelphia, consisting of Thaddeus Rich, Harry Aleinikoff, Romain Verney, and Hans Kindler, which shared the accompaniment with a harpsichord (a modern piano made over in imitation of the older instrument) played by Mary Shaw Swain. The harpsichord was also used

in a Ravel song, "D'Anne Jouant de l'Espinette." Miss Swain played excellent accompaniments throughout the evening. O. T.

## Anah Doob-Kopetzky, Nov. 1

More than half of the program which Anah Doob-Kopetzky, a soprano new to the metropolis, sang in Aeolian Hall Wednesday afternoon was devoted to German lieder by Beethoven, Schubert, Schumann, Brahms and Wolf. She sang also three Debussy songs and some numbers in English by Haydn, Carpenter, Hageman, MacDowell, and Richardson. The singer's voice production was such as to yield tones of variable color and uncertain pitch, but she sang with evident appreciation of style. Walter Golde played her accompaniments. There were flowers and cordial applause. O. T.

## Boris Hambourg, Nov. 1

Bach's Sonata in G, No. 1; Vivaldi's Sonata in F, and Saint-Saëns' Concerto in D Minor, Op. 119, were the chief features of the cello recital which Boris Hambourg gave at the Town Hall on Nov. 1, with Reginald Stewart at the piano. In this program Mr. Hambourg displayed considerable power and resource, though he did not always plumb the depths of emotion, and his technique was not invariably impeccable. The Saint-Saëns Concerto was interpreted with adequate realization of its ornate proportions, and was followed by several recalls. Mr. Stewart employed a developed technique to good purpose in a group of piano solos by Debussy and Rubinstein, and had to give a couple of encore-pieces. P. J. N.

## Florence Easton, Nov. 2

So many-sided and thoroughly schooled is the art of Florence Easton that transition from opera to the concert platform requires no such altering of means and ends as is forced upon the typical operatic artist who sets out to give an artistic recital. The qualities that have brought distinction to this gifted and unusually versatile soprano—silvery tone, complete command of vocal resources, unusual clarity of diction and mastery of a wide variety of style—served her triumphantly in her program at Carnegie Hall Thursday evening. Haydn's "She Never Told Her Love" was immaculacy in song. Two Gluck opera excerpts, one from "Iphigenia in Tauris" and the other from "Il Trionfo di Clelia," were superbly achieved. In Schumann and Wolf groups she contrasted moods that were merry and sad, tender and arch, without loss of musical quality. Thereafter, however, Mme. Easton's program went rapidly down hill, due chiefly to the music she sang, rather than the manner in which she presented it. If any fault is to be found with an art that contained so much to commend, reference must be made to too audible breathing, an occasional sharp-

ing of upper tones and a somewhat unmusical manner of shaping the long "e" sound, minor flaws that have been noted in Mme. Easton's singing before. These, it would seem, could be corrected. In fact, when her record of achievement in the last several seasons is considered, anything seems possible for this unusual artist.

Frank LaForge played accompaniments in his distinctive way, and besides some Mexican folk-airs arranged by him, contributed two of his songs, "Supplication" and "Song of the Open" to Mme. Easton's program. O. T.

## Sue Harvard, Nov. 2

Sue Harvard, soprano, whose work is well known to New York audiences, was heard in recital by a large audience in Aeolian Hall on the afternoon of Nov. 3. Miss Harvard's program ranged from Bach to modern American composers and paused on the way in songs by Mozart, Févriér, Tchaikovsky, Schubert and others. The Bach number, "Liebster Jesu! Wo bleibst du so lange?" was a very beautiful piece of singing, perhaps the best of the evening, and three Welsh folk-songs, sung in Welsh, which ended the first group, were of decided interest, the first, "Dacw'nghariad" having much individual charm, all of which Miss Harvard projected. In the French group, Févriér's "Prière pour qu'un Enfant ne Meure pas" was the best, though Chabrier's "Les Cigales" was interesting. The group in English, save for A. Walter Kramer's "Invocation," was inconsiderable. Corinne Moore Lawson's "Lazy Song" mated poorly with Schubert and Bach, but nevertheless the audience redemanded it. Schubert's "Die Forelle" must have given much joy to those who like the song, and "Der Jungling an der Quelle" was altogether delightful. Hummel's "Halleluja" ended the program. Miss Harvard's voice is one of great beauty and large volume. She is a little inclined to the over-use of its volume, although even at its loudest there seems to be more in reserve. Her breath control is a lesson to all singers. Ethel Watson Usher provided strenuous accompaniments. J. A. H.

## Charles M. Courboin, Nov. 2

Charles M. Courboin gave his fourth recital of the season in Wanamaker Auditorium, on Thursday of last week. He played a program made up of compositions by Bach—the Prelude and Fugue in D—Saint Saëns, Rachmaninoff, Wagner, Mailly, Raff and Franck. Mr. Courboin has at his disposal, for this series of recitals, an instrument that affords him every facility for organ effects, and that he takes full advantage of it was shown in his registration of the Prelude to "Meistersinger," in which he cleverly brought out the themes against the background of the pompous march. His playing of the Rachmaninoff Serenade was colorful and charming, and the Franck Finale brilliant and crisp. There is a clarity, a piquancy about Mr. Courboin's playing that removes it from the usual organ recital; and the freedom and elasticity gained through the exercise of an unusually good memory enhance his programs considerably. S. D.

## Biltmore Musicale, Nov. 3

The first of the new season's Biltmore Musicales filled the ballroom with an eager and appreciative audience. Three artists from the Metropolitan Opera Company, Beniamino Gigli, tenor; Giuseppe de Luca, baritone, and Suzanne Keener, soprano, provided an all-vocal program. Mr. Gigli sang airs from "Rigoletto" and "Marta" and songs by

Gluck and Donaudy with lovely tone and much finish. Mr. De Luca repeated his former success with the last-act air from "Don Carlos" and used his fine voice with telling effect also in an excerpt from "Dinorah" and several songs. Tenor and baritone united in the familiar duet from "Forza del Destino." Miss Keener sang an air from "Lucia" and the Proch Variations with skill and good tone. Accompanists were Emilio Roxas, for Mr. Gigli, and Vita Carnevali for Mr. De Luca and Miss Keener. B. B.

## Lynwood Farnam, Nov. 3

Organ playing of the most substantial good qualities was the reward of those who went to Aeolian Hall Friday afternoon to hear a recital by Lynwood Farnam, organist of the Church of Holy Communion, New York. The technique of a virtuoso was combined with a fine sense of proportion and balance, and an altogether musicianly utilization of the resources of the instrument. A number that invited discussion was Philip James' "Meditation of Ste. Clothilde," which makes free use of material from the works of the composer, who for so many years was the organist of Ste. Clothilde, César Franck. The program was one of much variety and contrast, ranging from the inevitable Bach works to such colorful morceaux as Jepson's "Pantomime" and Pietro Yon's Minuetto Antico e Musetta. One of the sturdiest was a Toccata on a Gregorian Theme from the First Organ Symphony of Edward Shippen Barnes, with which Mr. Farnam began his program. B. B.

## Rudolf Larsen, Nov. 3

Rudolf Larsen presented a diversified program of violin music at his recital on Friday evening of last week. It began with the Kreisler arrangement of the Tartini Variations, included the D Minor Concerto of Bruch, and ended with the Russian Airs by Wieniawski. Interspersed were shorter numbers. Obviously Mr. Larsen was nervous, but notwithstanding this handicap his playing created a very favorable impression. His tone is of a most agreeable quality, though not large. Technically his work is by no means impeccable and at times his harmonics lack sureness, but within certain limits his playing offers much that is deserving of praise and encouragement. Evidently he is a serious and a sensitive artist who has laid a good foundation on which to build a successful career. Probably Mr. Larsen's most praiseworthy effort of the evening was his playing of the Bruch Concerto. He approached this admirable work with due reverence and appreciation, and achieved some of his best moments in the Adagio. The Korsakoff-Kreisler "Hymn to the Sun" was inclined to be too cut and dried, whereas the Auer arrangement of the Schumann "Vogel als Prophet" and the Sarasate "Habenera" were turned with much skill and charm. Robert O'Connor gave good support at the piano. S. D.

[Continued on page 29]

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**NEW YORK, NOVEMBER 11, 1922**

## TWO VIEWS OF MUSICAL HUMOR

IN New York, the critical Old Guard has never been on better terms with itself than at present. The dean often sits with the fourth in seniority, and radiates good humor. Hearing music afternoon and evening can't be so exhausting after all, judging from the way men who will admit having passed the sixtieth milestone thrive on it. Whatever may appear in the writings of these gentlemen, there is no sign of dyspepsia, physical or mental, in their fellowship at the concert halls. Professional jealousy seems to have no place in their existence. Their little hammers never rap one another.

But they never will fully agree, which is, of course, a healthful phenomenon. Not even the mellowing influence of many years devoted to hearing the same music, can make a Henderson of a Krehbiel or a Finck of an Aldrich. The individual point of view remains and asserts itself in the most conflicting utterances, characteristic of the individuals and their differing outlook.

It is not surprising, therefore, to find Mr. Krehbiel, in commenting on the first New York performance of Saint-Saëns' humorous "Carnaval des Animaux" deploring "the sorry service" done "the composer's memory by giving it a hearing at a symphony concert." In recording that the work was performed "for the first time in America" (though this was not, in fact, its first American performance, as it was played at Ravinia last summer by the Chicago Symphony under Louis Hasselmans) Mr. Krehbiel felt forced to add "for the last time in a serious concert, we hope."

But if the dean, at sixty-eight, does not enjoy musician's jokes, his confrère of the *Herald*, at sixty-seven, does. "This piece of musical fooling," wrote Mr. Henderson, "ought to be heard again." He found musical beauty in several of the numbers

that make up the "Carnaval" but he rejoiced chiefly in the very waggery which Mr. Krehbiel plainly did not admire. In so doing, the *Herald* reviewer confessed to "a wild desire to prance gleefully through a column or two emitting collegiate cheers for this merry old grig." Genial as he is, we cannot imagine Mr. Krehbiel prancing or emitting college cheers for any merry old grig. He can be amiable and still faithful to his frock coat.

As for "Le Carnaval des Animaux," it already has been played in Philadelphia and is announced for Boston. The probabilities are that virtually every city that has an orchestra will hear the "Fantaisie Zoologique" this season or next, and in view of the opposite opinions expressed by the nestors of criticism, conductors and audiences will be compelled to determine for themselves whether Saint-Saëns' musical witticisms will bear re-telling a second, a third, or possibly a tenth time.

## NOVEMBER MADNESS

THE Metropolitan Opera House will open its doors Monday night and resume at once its place of dominance in the musical life, not only of New York, but of distant cities where the golden horseshoe glitters the more invitingly because it is seen from afar. General Manager Giulio Gatti-Casazza begins his fifteenth season with an unusual number of unfamiliar artists. There have been indications that a new era is at hand.

The Caruso-Farrar period has passed, as the de-Reszke-Sembrich period passed. Whether the new span will be any less a period of stars and the star system, remains to be demonstrated. The general manager, who is not given to proclamations, has let it be known repeatedly that his chief goal is the ensemble. This, he unquestionably has greatly improved, and if a Jeritza and a Chaliapin cram the house with standees, it is scarcely to be expected that he should resent their success as contrary to his ensemble theory.

The repertoire announced for the first week, though it contains no Wagner, is a varied one and one that insures the ultimate in sizable audiences. Besides bringing forward the first of the novelties and revivals, Richard Strauss' "Rosenkavalier," it proffers the double incitement of both "Boris" and "Mefistofele" with Chaliapin. The other operas, "Tosca," "L'Amore dei Tre Re" and "Samson et Dalila," are high in the favor of the subscribers, as the weariest of epicures will admit.

But the ennui of last April is forgotten. Even those who had set their hearts on "Meistersinger" and "The Ring," now feel November's madness in their blood. A Metropolitan season has never meant more to America than it does to-day.

## THE ORCHESTRAL DILEMMA

THE time has passed when any individual can hope to hear even a part of every orchestral program played in New York during the winter season. A compilation of what is in store in the music year now well under way reveals that more than 200 such concerts will be given between this date and mid-April, mounting as high as ten, eleven and even twelve in one week. If the concerts of the Society of the Friends of Music are grouped with those of the symphonic organizations, there will be a number of Sundays with four orchestral concerts in progress simultaneously.

Rapid transit can accomplish many things but the music patron who can succeed in listening to the New York Symphony at Aeolian Hall, the Friends of Music at The Town Hall, the Philharmonic at Carnegie and the new City Symphony at the Manhattan Opera House, all in one afternoon, will have to be a human gyroscope.

And there was a happy day when the New York reviewers not only found it practicable to go to Brooklyn regularly, but occasionally hied them to Boston to hear a symphonic concert in the late Col. Higginson's town!

IN realization of the seriousness of the high fares situation, the Hotel Men's Association entered the lists as champions of lower railway charges. Artists who travel have every reason to applaud this step, and to hope that the railways will make some similar move against exorbitant hotel charges.

THE management of the Paris Opéra has discovered what a sapient general manager in New York found out long ago—that the Puccini operas pay the bills which the other works of the repertoire pile up. If ten "Bohèmes" or "Butterflies" make possible one "Orféo" or "Iphigénie," who shall deny the popular Italian's services to art?

## Personalities



Josephine Lucchese, Soprano, Receives Honorary Appointment of Captain of New York Police Reserves. Left to Right: Miss Lucchese, Mayor John F. Hylan of New York; Stella De Mette, Mezzo-Soprano, and Police Commissioner Richard E. Enright

Josephine Lucchese, soprano of the San Carlo Opera Company, is now a Captain of the New York Police Reserves. Miss Lucchese received the honorary appointment recently for her volunteer services as soloist at the annual Police Games, the proceeds of which are devoted to a fund for aiding the families of deceased members of the police force.

Meluis—Luella Meluis, soprano, speaks a number of languages, and has in many instances, notably that of *Lakmé*, learned her rôles in both French and Italian.

Sylva—Combining the rôles of singer and actress, Marguerita Sylva, soprano, will again appear on the New York dramatic stage early in the new year. Miss Sylva will be seen in a play with a Spanish setting.

Wagner—Siegfried Wagner has written a volume of reminiscences which will be issued by a Stuttgart publisher. The work is said to contain much interesting material concerning Richard Wagner and his immediate circle.

Walter—Bruno Walter, who will make several appearances as "guest" conductor with the New York Symphony and other leading orchestras this season, has had the official title of Professor conferred upon him by the Bavarian government.

Thomas—At the recent American Legion convention held in New Orleans, Edna Thomas, mezzo-soprano, chosen as soloist for the opening sessions, sang O'Hara's "There Is No Death" in a Requiem Service for those who fell in the recent war. Among the auditors was General Pershing.

Maier—A vacation was spent in Honolulu by Guy Maier, pianist, and Mrs. Maier, on their return from Australia, where the artist was heard in an extended series of two-piano recitals with Lee Pattison. While in Hawaii the visitors became proficient in the sport of surf-riding and visited the volcano, Kilauea.

Vanderpool-Hutchinson — The novel "If Winter Comes" by A. S. M. Hutchinson, is said to have inspired Frederick W. Vanderpool to set to music the lyric of the same name by Lee Dickinson. The song by the American composer came to the attention of the British novelist, who addressed to Mr. Vanderpool a cordial note of appreciation.

House—Judson House, tenor, proved his accomplishments as pianist at a festival in the late summer, when Fred Patton, bass-baritone, another soloist, was called upon for an encore. As the orchestral parts had not been provided for Moussorgsky's "Song of the Flea," Mr. House saved the situation and distinguished himself in the rôle of accompanist.

Kreisler—The wage paid the musicians of the Berlin Philharmonic is so low, estimated as equivalent approximately to \$1.50 per month in American currency, that Fritz Kreisler recently decided to give a benefit recital for them. Though the loges were auctioned and the hall was filled to capacity, the receipts in marks were estimated at only \$500 in exchange value.

Charpentier-Maurel—When Barbara Maurel, mezzo-soprano, was presented to Gustave Charpentier in the green-room of the Opéra Comique in Paris last summer, the composer laughingly deplored the popularity of his "Depuis le Jour" from "Louise." He told of an instance where he was invited to a public musicale at a convent school. In the middle of a program of canticles, a nine-year-old soprano arose and delivered this much-sung aria!

Paderewski—The painstaking care that characterizes master musicians is illustrated in an anecdote related of Ignace Paderewski by one who visited the pianist at his Swiss villa last summer. Paderewski was at the piano one morning in his study, and the listener perceived that he was playing over and over a phrase of six notes from a Chopin étude. He repeated the passage several scores of times, the visitor relates, until he had secured the precise effect desired.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Who's Where?

NOW is the time of year when the industrious Society Editor compiles her list of Who Will Encumber the Opera Boxes This Winter. "New faces in the Parterre" runs this product of the journalistic imagination. (New Faces? But then this is an age of strange and subtle operations.) Follow the connections of these countenances in the news report: for, more than any other diversion, perhaps, loge observation of the opera is a matter of relativity. Absent cousins contribute tremendously, for instance, to the comfort of a "Carmen" performance. Mayflower antecedents lend authority to appreciation of Meyerbeer.

We are minded to prepare our own list of Who Will Be There when the opera opens next festal Monday.

**A**MONG the new occupants of chairs in the family circle are Mr. and Mrs. John Smith, who will occupy ZZ180-2 on odd Mondays, their offspring permitting. Mrs. Smith was Miss Mary Blivens, daughter of Henery Blivens, delicatessen magnate. Her mother, the late Maud Mulligan Blivens, owing to the strength of her personality, occupied a peculiarly powerful position in Tenth Avenue society.

"In Balcony B23 will beam the distinguished profile of Mr. Fonde O. Noyes, authority in the wholesale hose line. Mr. Noyes has grown a bit weary of Puccini, he states, but is unable to resist the fatal fascination of "Tosca."

**R**EGAL in a wrap of pony, Miss Arethusa Jones edges apologetically over twenty toes to assume her station in the parquet. She takes notes on coiffures during the most excruciating moments of "Vissi d'Arte." "Isn't it glorious?" she gasps, as the lights come up. "That sparkling thing she wears on her head?"

**"VIDAS** Takes Count in Second Round" a newspaper shrieks. But, reading further, we are reassured to find that not our own Raoul of violin repute, but a heavyweight of the Pacific Coast, was implicated.

**A**NEWS item relates the unfortunate assumption of a visiting Hawaiian ukuleleist that music would pay for a bowl of soup. International complications resulted when a restaurant proprietor, Chinese, "expressed displeasure" at the arrangement.

**S**AYS a local critic: "Interest in the program was indicated by the absolute silence which characterized the audience throughout the evening."

**O**UT in Illinois way one community reports: "Our high school piano is so badly out of tune that only the practised ears of the teachers can tell whether the tune played is one they know or one they don't."

**D**AMNING a pianist by faint praise was not the intention of a local admirer who wrote recently "He is one of those whose work in the metropolis called forth forcible comments from the reviewers."

**A**BRITISH inventor, says a dispatch, is seeking a phonograph that will "breathe." We have heard some that wheeze and even snore.

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### American Violin Numbers

Question Box Editor:

Please publish a list of ten or twelve good compositions for the violin by American composers. E. H. W.

Detroit, Mich., Nov. 4, 1922.

"River Legend" and "My Lady Artful" by Franz C. Bornschein; Romance, Spross; "Berceuse Américaine," Joseph Gotsch; "Nostalgie," Albert Spalding; "Up the Cañon," Cecil Burleigh; "An Old Love Tale," Gena Branscombe; "Venetian Romance," Edmund Severn; "La Captive," Mrs. Beach; "The Gypsy," Henry Burck; "Un Souvenir," John W. Metcalfe; "Mélodie Pastorale," Clifford Demarest; Melody in G, Helen Hopekirk.

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### Battistini in America

Question Box Editor:

Has Mattia Battistini ever sung in America? J. B. J.  
Portland, Me., Nov. 4, 1922.  
No.

???

### Arias for Students

Question Box Editor:

How soon do you think a vocal student should begin to sing operatic arias? My daughter is just eighteen and has been studying singing for two years, but I think her teacher is making a mistake in giving her heavy operatic numbers so soon. Do you think she is old enough for them? MRS. N. S. L.  
Pittsburgh, Pa., Nov. 4, 1922.

This depends entirely upon how far your daughter's voice is developed and

upon her physical strength as well. Numerous singers began their operatic careers before the age of eighteen. If your daughter is studying with a teacher in good standing, let her be guided wholly by her teacher's advice, but at the same time you should keep a sharp lookout for any signs of deterioration in the quality of her voice.

???

### The Fourth Finger

Question Box Editor:

Is there any particular exercise that will strengthen the fourth finger, especially of the left hand, and give it independence? T. J. T.

Albany, N. Y., Nov. 4, 1922.

The fourth finger is not necessarily less strong than the others, as is proved by the fact that it can play perfectly well if the other fingers are not held down. The best way, then, to gain independence is to practice with the fourth finger, beginning with the other fingers held high and gradually lowering them.

???

### Acquiring a Vocal Trill

Question Box Editor:

What is the secret of acquiring a good vocal trill? Few of the best artists of the day seem to know how to trill and yet those of the past generation did it without apparent difficulty. K. D. B.

St. Louis, Mo., Nov. 4, 1922.

Do not practice the trill fast until you are quite sure you have the knack of doing it. Practice always on a whole tone interval and about the middle of the voice, accenting the upper and the

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lower notes alternately and as the voice acquires agility, increase the speed. This must be done daily and with the greatest care!

???

### Concerning Bessie Abbott

Question Box Editor:

1. Who was the last Filina in "Mignon" at the Metropolitan? 2. Please give a sketch of this singer's career before and after this appearance and an estimate of her standing as an artist. M. S.

White Plains, N. Y., Nov. 4, 1922.

1. Bessie Abbott. 2. Bessie Abbott was born at Riverside, N. Y., in 1878, and was the daughter of Francis Pickens, who had been U. S. Ambassador to Russia. With her sister Jessie, she first sang in the chorus of Tennyson's play, "The Foresters" and later the two ap-

peared as "The Twin Sisters Abbott" in Rice's burlesque, "1492," and in other productions of a similar nature. In 1897, Bessie went abroad and studied with Capoul, Bouhy and Mme. Marchesi. Made her debut as "Juliette" at the Paris Opéra in Dec. 1901. Re-appeared in America with the New York Symphony at Carnegie Hall in 1906. With Metropolitan, 1907-1909, after which she returned to Europe and sang at various opera houses. Was to have created the name-part in Mascagni's "Ysabeau" in New York in 1910, but the opera was not completed in time. Made concert tour and sang "Maid Marian" in all-star revival of "Robin Hood" in 1912. Married T. Waldo Story, the sculptor in Sept. 1912, and retired from the stage. She died in New York on Feb. 9, 1919. Miss Abbott had a fine voice of excellent quality and was an artist of the first rank.

## Contemporary American Musicians

No. 249  
Blair Fairchild

BLAIR FAIRCHILD, composer, was born in Belmont, Mass., on June 23, 1877. He was educated at Harvard University, studying composition under Paine and Spalding; then spent several years abroad, studying piano with Giuseppe Buonamici in Florence.



Blair Fairchild

While there, he wrote the first volume of the song cycle, "Stornelli Toscani." Yielding to his father's wishes, he went into business, but after a brief period left to enter the diplomatic service. He served in Constantinople in 1901 and then in Persia. By 1903, however, he had decided to devote himself entirely to music and he therefore went to Paris, where he worked under Widor and J. B.

Gannaye. His love for music even while engaged in business and diplomatic activities had led him to study the music of Persia and the Near East. This exerted considerable influence upon his own work later on.

The list of his compositions includes the five books of the song cycle, "Stornelli Toscani," "A Bagdad Lover," "Les Amours de Hafiz," and other songs; two fugues for organ; "Garden Sketches" for piano; two novelettes for string quartet; a sonata for violin and piano; other compositions for various instrumental ensembles; six psalms for soloists and chorus à cappella; two Bible lyrics for soprano solo, chorus and orchestra; "In Memoriam" for mixed chorus à cappella; Requiem for tenor solo, men's voices, piano or organ; a poem, "East and West," for orchestra; a sketch, "Tamineh," after a Persian legend, for orchestra; and a number of arrangements. He has collected and arranged twelve Persian folk-songs. The latest of his compositions to be performed is a ballet, "Dame Libellule," which was produced by Albert Carré at the Opéra Comique in Paris last season.



### Romeo Gorno's Classes Begin Fall Term Work at Cincinnati College



Romeo Gorno, Pianist and Teacher at Cincinnati College of Music

CINCINNATI, Nov. 4.—Romeo Gorno, dean of the piano department of the Cincinnati College of Music, has begun his teaching for the fall term with a full enrolment of pupils. Mr. Gorno, who is the teacher of Clarence Adler, New York pianist; Elena Demarco and many other musicians, will also be heard in concert in Cincinnati and surrounding cities during the season.

### NEW BAND IN TERRE HAUTE

Sunday Afternoon Concerts Planned—Hear Recitals

TERRE HAUTE, IND., Nov. 4.—The Chamber of Commerce will back George Jacobs, the new manager of the Grand Opera House, in a series of Sunday afternoon concerts at popular prices. A new band organized by the Chamber and conducted by Harry Stanton will furnish the programs. The soloists will be drawn largely from the city and the Wabash Valley, as one of the objects of the movement is to give young local artists an opportunity to appear in public. Gallery seats for these concerts will be free.

The music department of the Woman's Department Club presented Sylvia Latz, contralto, in recital at the First Baptist Church on Oct. 17. She displayed a voice

of beauty and considerable power, and a large audience gave her a warm reception. Ruth Greenfield proved a capable accompanist.

Edwina Munger, mezzo-soprano, and Lilyan Braden, pianist, newcomers to the city, appeared on Oct. 19 in a joint recital in the ball-room of the Hotel Deming. They come from the Appleton, Wis., Conservatory, where they have been students and teachers for a number of years.

L. EVA ALDEN.

### Queena Mario Prepares Opera Roles for First Metropolitan Season



Queena Mario, Soprano

Following her highly successful season at Ravinia Park last summer, Queena Mario, soprano, went to Lake George, where she is preparing the rôles for her first Metropolitan Opera season with her teacher, Marcella Sembrich. Miss Mario will also make some concert appearances in addition to her work at the opera during the season. She is shown in the photograph at Mme. Sembrich's place on Lake George.

### Samson Noble With Washington Orchestra

WASHINGTON, Nov. 4.—Samson Noble has been appointed concertmaster of the orchestra of Crandall's Metropolitan Theatre here, one of the best theatrical musical organizations in Washington. Mr. Noble was for two years first violinist in the New York Symphony. He will make Washington his home.

A. T. MARKS.

### Diversified Activities Engage Robert Braun During Present Season



Robert Braun, Pianist, Director of Braun School at Pottsville, Pa.

POTTSVILLE, PA., Nov. 4.—Robert Braun, pianist, director of the Braun School of Music, is appearing extensively in concert this season, his engagements for October having included Philadelphia, Allentown, Reading, Pottsville, Warren, Mansfield and Susquehanna College, Selins Grove, Pa., and Buffalo, Rochester, Lockport and Ithaca, N. Y. He will be heard in joint recital with Alfred Cortot and Hans Kindler.

His work as director of the Braun School has led him into the managerial field, and this season Pottsville will hear the Philadelphia Orchestra, Mme. Schumann Heink, Louis Graveure, the Denishawn Dancers, Hanz Kindler and John Barclay. He is also conductor of the Third Brigade Band, vice-president and chairman of the Young Artist Contest Committee in the State Federation of Music Clubs and chairman of the board of judges at the National American Music Festival, Buffalo.

### PREPARE FOR MAY FESTIVAL

School Children of Portland, Me., to Participate in Big Program

PORTLAND, ME., Nov. 4.—Every school in the public school system of Portland will be represented in the School Music Festival to be given shortly after the May vacation in the Exposition Building, under the direction of Raymond Crawford, supervisor of music.

Nearly 5000 children from kindergarten to high school age will participate in the following program: first day, vocal concert by grammar school students; second day, instrumental concert with solo and symphony numbers by grammar and high school orchestras; third day, pageant depicting the history of America, to be acted in pantomime with a chorus of 1000 voices. The music on all three days will be by American composers.

Teachers of music in the schools soon will be working on their part of the musical program under Clara E. Soule of the Chestnut Street school, who will have charge of the work of the grammar schools. Others in charge are: costuming and designing, Harriet E. Thompson; dancing and physical culture, Caroline E. Wescott and Dorothy Rowe; business management, Will O. Hersey; musical department, Raymond A. Crawford, Margaret Flanagan and Ethel M. Edwards.

The music committee of the Woodfords Congregational Church has secured the services of Mrs. Harold G. Otis of this city as soprano soloist and choir singer. She will assume her new position on Sunday, Nov. 12.

FRED LINCOLN HILL.

### Herma Menth in Syracuse

SYRACUSE, N. Y., Nov. 4.—In her recital at the Mizpah Auditorium on Oct. 18, with the Artrio Angelus reproducing piano, Herma Menth, pianist, aroused her audience to a high degree of enthusiasm. The recital was given under the

auspices of the F. C. Howard Piano Company of this city. Admirable work was done by the pianist in conjunction with the reproducing piano. Miss Menth has a wealth of technique at her command, and played with artistic judgment. The Chopin Waltz in C Sharp Minor, a Concert-study by Sternberg and a Romance by Grünfeld, were included in the program. With records Miss Menth played the Bach-Busoni "Chaconne," the Mendelssohn-Liszt "Wedding March" and Godowsky's "Old Vienna." On the afternoon of the same day Miss Menth entertained a small gathering in the ballroom of the Hotel Onondaga, and following her recital in the evening a supper was given at the Hotel Onondaga in her honor by the Hallet & Davis Piano Company which was attended by a number of officials of that company. Miss Menth was presented with a music box in the form of a miniature reproducing grand piano, made especially for her.

### New Club Will Promote Music in Altoona, Pa.

ALTOONA, PA., Nov. 4.—The Altoona Music Club has been organized among teachers and others, with a view of arranging concerts and generally advancing music in the city. Laura M. Rickabaugh, music supervisor in the grade schools of Altoona, has been elected president, and Mrs. Homer Miller secretary.

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### Lucile Orrell to Join List of 'Cello Artists Appearing This Season



Lucile Orrell, 'Cellist

Lucile Orrell, American 'cellist, who has received her training both in this country and abroad, will be heard in concert in the United States this season, appearing under the management of Walter Anderson. Miss Orrell is a native of Woonsocket, R. I., and pursued her studies abroad for four years with Julius Klengel in Leipzig. She has been heard as soloist with a number of orchestras, and has appeared in concert with Mary Garden, John McCormack, Titta Ruffo, Stracciari and others prominent in the musical world.

### ACTIVITY MARKS SEASON'S OPENING IN COLUMBUS, OHIO

#### Courboin Dedicates Organ—Recitalists Heard—Music School Swells List of Teaching Institutions

COLUMBUS, OHIO, Nov. 4.—Charles Courboin was heard in organ recital Oct. 19, on the occasion of the dedication of the rebuilt Memorial Hall organ, the gift of the Women's Music Club a few years ago. The Club celebrated its fortieth anniversary by paying for the rebuilding.

William Wylie, tenor, and Mary Louise Gale, violinist, were heard in recital at Elks' Hall Oct. 16, assisted by Edwin Stainbrook, accompanist. Miss Gale won a first prize during the past summer at the American Conservatory at Fontainebleau.

Mrs. Wilbur Thoburn Mills, dean of the Central Ohio chapter of the American Guild of Organists and head of the organ department in the Wallace Conservatory, arranged two concerts for the dedication of King Avenue Church. At the first, on Oct. 16, Grace Eleanor Chandler and Helen Francis Mohr, organists, and Edna Fox Zirkel, soprano, and Mathilde Dawson, contralto, were heard, and at the second Nina Dennis Beatley and Jessie Crane, organists, and June Elson Kunkel, soprano.

A new music school is the Columbus Institute of Music, Grant Connell director. He has announced the engagement of Romeo Gorno of the Cincinnati College of Music as artist teacher. Mr. Gorno will remain with the College, com-

ing to Columbus once or twice a month. This has been done by other teachers, among them Minnie Tracey at the Hotel Deshler, and Jean ten Have at the Ella May Smith Studios. Other members of the Institute faculty are Margaret Crawford, singing, and Paul C. Lehman and Grant Connell, piano. Their pupils were heard in recital Oct. 23.

Several teachers have returned to the city and have resumed their work, including Cecil Fanning, who gave five recitals in London and motored through Europe; Ella May Smith, who also was abroad and while in Europe visited the American Conservatory at Fontainebleau, and Frank Murphy. Mr. Murphy only visited Cincinnati for the opera season, returning in order to arrange an ensemble piano concert early in November. His pupils will be heard in Concertos by Tchaikovsky, Godard, Hiller and Mendelssohn and other shorter numbers.

### Swain Re-Engaged for Rôle He First Sang in "Apocalypse" Première



Edwin Swain, Baritone

Edwin Swain, baritone, who created the leading baritone rôle in the première of Gallico's "The Apocalypse" at the Biennial Convention of the National Federation of Music Clubs in the Tri-Cities two seasons ago, has been engaged for the same part in the first performance of the work in New York by the Oratorio Society under the bâton of Albert Stoessel, in Carnegie Hall on Nov. 22. Mr. Swain was acclaimed for his singing of the part in the Tri-Cities. Following his appearance with the Oratorio Society, he will be heard on a concert tour through the South and West, where he has already sung with success.

### TEACHERS URGED TO JOIN CALIFORNIA FEDERATION

#### Santa Clara Association Hears Speech by State President—Recitalists Open Season

SAN JOSÉ, CAL., Nov. 5.—The Santa Clara County Music Teachers' Association met recently at the College of the Pacific Social Hall. Frank C. Griffen, president of the San Francisco branch, spoke on the aims and accomplishments of the state organization. Lillian Birmingham, vice-president of the San Francisco branch and president of the California Federation of Music Clubs, speaking on the work of both organizations, urged affiliation with the Federation. Pierre Douillet, a former dean of

Eliden Howells, a pupil of Mr. Murphy, was heard in recital at the Newark Women's Music Club Oct. 9, and after the November concert will leave for study with Ernest Hutcheson in New York.

At the first matinée of the Women's Music Club in Elks' Hall Oct. 24 an excellent program was given by Mrs. Harvard F. Vallance, Mrs. Charles E. Silbernagel, Mrs. Jewell Gates, Alice B. Turner and Mrs. William D. Fulton, singers; Mabel Dunn Hopkins, violinist, and Dorothy Mills Latham, Mildred Gardner Blanpied, Marguerite Oman, Gertrude Schneider, Frances Beall, Ethel Greiser and Jessie Peters, pianists.

A series of chamber music concerts will be given this season in the new School of Music, Capital University, by a trio composed of H. Dana Strother, violinist; W. M. Wells, 'cellist, and Leila Brown, pianist. The first will be given Oct. 29.

ELLA MAY SMITH.

the Conservatory of the College of the Pacific, and Mrs. Campbell, also of the San Francisco M. T. A., accompanied the visiting delegation.

Warren D. Allen, organist, appeared in recital at the First Methodist Church on Oct. 10, under the auspices of the local branch of the American Guild of Organists. The program was interesting and well performed. This was the first organ recital to be given here by Mr. Allen since he resigned as dean of the Conservatory of the College of the Pacific to become organist at Stanford University three years ago, and the present concert was one of a series preliminary to his Eastern tour.

The opening recital at the Conservatory of the College of the Pacific introduced Allan Bacon, the new head of the piano and organ departments. Miles Dresskel, violinist, and Charles M. Dennis, both faculty members, assisted on the program.

The local M. T. A. is sponsoring a music week, which will be held the first week in January. Charles M. Dennis is chairman of the committee on arrangements.

Rebecca Holmes Haight, 'cellist from San Francisco, is now with the California Ladies' String Quartet, taking the place of Ethel Chapman Argall, one of the original members.

Annie Louise David, harpist, gave a recital before the sisters, and students of Notre Dame College of Music recently. Dorothy Pasmore, 'cellist of the Pas-

more Trio, has accepted an appointment as instructor at the Institute of Music, of which LeRoy Brant is the director. Miss Pasmore, assisted by her father, H. B. Pasmore, voice teacher at the Institute, gave a program recently.

### Cecil Arden Resumes Recital Appearances After Summer Abroad



Photo by Morse, N. Y.

Cecil Arden, Mezzo-Soprano of the Metropolitan Opera

Cecil Arden, mezzo-soprano of the Metropolitan Opera, who has just returned from a summer in Europe, has begun her concert activities previous to the opening of the opera season. Among the important engagements scheduled for her are recitals in Scranton, her second appearance within four months; Potsdam, N. Y., Yonkers and Philadelphia. Miss Arden's ability as a concert singer is being more widely recognized each season, and the number of engagements for her this season will set a new record.

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# Panorama of the Week's Events in Musical Chicago

## GALLI-CURCI HEADS SUNDAY RECITALISTS

### Civic Orchestra Gives First Program of New Season —Other Events

CHICAGO, Nov. 4.—All available space for seats was utilized on Oct. 29 when Amelita Galli-Curci made her first appearance of the season at the Auditorium Theater. Her voice was in excellent condition. The program was devoted almost entirely to lyric numbers, the "Mad Scene" from Thomas' "Hamlet" being the only coloratura aria. Numerous extras were added and included old favorites such as "Swanee River," "Love's Old Sweet Song" and "Home, Sweet Home." She had the able assistance of Homer Samuel, accompanist, and Manuel Berenguer, flautist.

The Civic Orchestra, conducted by Frederick Stock and his two assistants, Eric Delamarter and George Dasch, gave its first concert of the new season at Orchestra Hall on the same day. Mildred Brown was at the concertmaster's desk and sixteen other women musicians were noted in the different sections of the orchestra. Miss Brown played the violin solo in Saint-Saëns' Overture to "The Deluge" with poise and surety. Her tone, though not large, was warm and pure in quality. The last part of the overture had to be repeated. The concert began with Wagner's "Rienzi" Overture and was followed by the "Andante Cantabile" from Tchaikovsky's "Fifth Symphony," the "Henry VIII" dances by

German, "Carnival in Paris" by Svendsen, and two tone pictures by Borowski. Victor Herbert's "Irish Rhapsody" closed the program. The orchestra played with excellent tone, discipline and spirit, and each season shows a decided improvement in the ensemble work.

Alexius D. Baas, baritone, made his debut in Chicago on Oct. 29 in Lyon & Healy Hall. His program was devoted to German lieder. His voice has a sympathetic quality and is colorful and expressive, his phrasing admirable, and his liking for lieder plainly shows in his singing. He has ample range and sings with ease and certainty. His realistic presentation of "Die Drei Wand'rer" by Hermann had imagination and dramatic power. He brought out the poetic beauty of Schumann's "Mondnacht" in an artistic manner.

Allen Spencer, pianist, and Louise Winter, soprano, were heard in joint recital at the Blackstone Theater on Oct. 29. Mr. Spencer played a Schubert and Brahms group with convincing authority, good tone and fine technique. Mrs. Winter has a voice of lovely lyric quality, a pleasing style, and a genuine interpretive gift which showed to advantage in "Mi Chiamano Mimi" from "Bohème" and in songs by Grieg and Tchaikovsky.

Frederik Frederiksen, violinist, assisted by Grace Henshaw Frederiksen and Clarence Eidam, pianists, gave a recital in Kimball Hall on Oct. 29. Mr. Frederiksen is a sincere artist and plays with dignity and poise. Mr. Eidam gave him excellent support in the Brahms' Sonata in D Minor.

same building as the Studebaker Theater, in which the American Opera Company of Chicago is to produce Cadman's opera, "Shanewis," on Nov. 9, the date having been set back one week owing to delay in receiving orchestral parts from Mr. Cadman.

#### Sevcik's Arrival Delayed

CHICAGO, Nov. 4.—The death of Franz Ondricek, violinist, in Prague last month, has delayed the arrival of Otakar Sevcik at Bush Conservatory until next March. The Czecho-Slovakian government will not permit Mr. Sevcik to leave Prague until satisfactory arrangements have been made at the master school in Prague to offset the loss of both Mr. Sevcik and Mr. Ondricek. Mr. Sevcik, however, will be in Chicago not later than March 1, and will teach during the balance of the season and the summer months. Andrea Proudfoot, his assistant, is now in Chicago preparing pupils for his master.

#### Appearances for Dorothy Bell

CHICAGO, Nov. 4.—Dorothy Bell, harpist, gave a recital with Olive June Lacey, soprano, and Beulah Taylor Porter, pianist, at a reception at the North Shore Hotel recently. Miss Bell was also soloist at the musical service at the Pilgrim Congregational Church, Oak Park, on Oct. 22, and during the week beginning Oct. 16 she was soloist at the daily concerts given by Lyon & Healy.

#### Applaud Beethoven Trio

CHICAGO, Nov. 4.—The Beethoven Trio, comprising Jeannette Loudon, pianist; Ralph Michaelis, violinist, and Theodore Du Moulin, cellist, gave an excellent program which was warmly applauded at the second Playhouse Morning Musical on Thursday, including the Trio in B Flat by Beethoven, the Trio in D Minor by Arensky and a group of pieces by Fauré, Goossens, Glazounoff and Friml, played by Mr. Du Moulin.

#### Elsa Kressman in Concert

CHICAGO, Nov. 4.—Elsa Kressman, dramatic soprano, at the Playhouse on Sunday afternoon was heard in numbers by Bach, Secchi and Horn, several German lieder and three groups of English and French numbers. Miss Kressman has a voice of power, warmth and richness, and her enunciation in the English songs was especially clear.

#### Marcel Dupré Improvises a Symphony

CHICAGO, Nov. 4.—Marcel Dupré, organist of Notre Dame, Paris, was heard in St. James' Episcopal Church on Monday evening in a program of well-known organ music. At the end of his program he improvised a symphony in four move-

ments on themes supplied by Frederick Stock, John W. Norton, Eric De Lamar, Clarence Eddy, Herbert E. Hyde and Palmer Christian, in a manner which showed a rich fund of imagination and complete control of the technical and mechanical features of the organ.

#### REVISE OPERA CASTS

##### Marshall to Sing "Radames" in Opening Performance

CHICAGO, Nov. 4.—Charles Marshall will sing *Radames* in "Aida" in the opening production of the Chicago Opera on Nov. 13. The rest of the cast will be as announced last week. This will be Marshall's first Chicago appearance in any rôle but *Otello*.

Riccardo Martin has been engaged for one performance of "Carmen," replacing Ulysses Lappas as *Don José*, the second night of the season. Lappas, the Greek tenor who made his American debut with the company last season, is ill and will be unable to join the company until after the first week. Giulio Crimi will sing *Avito* in "L'Amore dei Tre Re" on the first Saturday afternoon.

For the first time in the history of the opera company the subscription sale has been so heavy that all seats are sold to season subscribers for Monday nights and Saturday afternoons.

#### GREET UKRAINIAN CHOIR

##### Ola Slobodskaja Soloist with Koshetz Singers

CHICAGO, Nov. 4.—The Ukrainian National Chorus was warmly greeted in Orchestra Hall on Monday evening, under the baton of Alexander Koshetz, who has trained this body of singers until they respond to his slightest wish. The program included Ukrainian folk-songs of melodious beauty and originality. There was no hesitancy in attack and the choir sang with absolute precision and certainty.

Ola Slobodskaja, dramatic soprano, was the assisting artist and sang with sincerity several arias from the Russian operas and a number of songs.

#### Irma Zeidler in Recital

CHICAGO, Nov. 4.—Irma Zeidler, coloratura soprano, gave a recital on Thursday evening in the Fine Arts Recital Hall, singing numbers by Goring-Thomas, Paladilhe, Bleichmann and Buzzi-Peccia. Mrs. Herman Devries was the accompanist.

#### Lectures on Symphony Programs

CHICAGO, Nov. 4.—Effie Marine Harvey began a series of eight lectures on musical appreciation, with special reference to the Chicago Symphony programs on the morning of Oct. 26, at the Evanston Woman's Club. The balance of the lectures will follow on successive Thursdays.

#### Hear Miron Poliakin

CHICAGO, Nov. 4.—Miron Poliakin, violinist, gave a concert in Orchestra Hall on Tuesday evening. Temperament and fire were displayed in Lalo's "Symphonie Espagnole" and other numbers.

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## WAR TAX LIFTED FROM CHICAGO OPERA TICKETS

### Internal Revenue Commission Rules That Performances Are Educational and Not for Profit

CHICAGO, Nov. 4.—A ruling eliminating further collection of war tax on seats sold for the grand opera season at the Auditorium Theater, and authorizing the return of all war taxes already collected on advance season subscriptions, has been received from the Commissioner of Internal Revenue in the Treasury Department at Washington by the board of directors of the Chicago Civic Opera Association.

The law stipulates that war tax may be subtracted by an order from the Treasury Department on paid admissions to such institutions as may be classed as charitable or educational, and the Chicago Civic Opera is now placed under the latter heading because of its educational value. This is the first institution of its kind to receive this recognition, although symphony orchestras received it last season. This ruling has been sought in former years without success, but the new civic form of the Chicago opera, by which it is guaranteed for five years by 2200 citizens, was taken into consideration this time and effected the result.

Letters are being sent to all season subscribers notifying them of the rebate due and offering a further advantage of a coupon which will entitle them to seats for another performance in addition to the ten performances subscribed for. As an example, a subscriber who has taken two seats at six dollars each for one night each week for ten weeks will be entitled to a rebate of \$11. Instead of this refund the opera company will give the subscriber two seats of the same denomination for any other performance he desires, so he receives \$12 seat value instead of \$11 cash. All subscription tickets must be returned to the Auditorium Theater and new tickets obtained, according to the government ruling. At that time each subscriber who desires to take advantage of this offer of eleven performances instead of ten will be given coupons which will be exchangeable at the box office for the particular performance he desires. He will also have the privilege of obtaining these extra seats for the chosen performance one day in advance of the opening of the sale for that performance to the general public.

The ruling from the Department of Internal Revenue is not effective in so far as the Metropolitan Opera Company is concerned. It was pointed out by officials of the company that any necessary deficit is met by a small group of guarantors and not by several hundred citizens, as is the plan in Chicago. While the Chicago Civic Opera Association is regarded by the government as a civic and educational institution, the Metropolitan Company is simply a private enterprise.

CHICAGO, Nov. 4.—Marie Sidenius Zandt, soprano, and Cooper Lawley, tenor, recently gave a joint recital at the Chicago Beach Hotel. They were heard in solo numbers and a duet, "Oh, That We Two Were Maying," by Nevin.

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## WALLENSTEIN HEARD AS SOLOIST WITH SYMPHONY

### New First 'Cellist Acclaimed—Chadwick's "Anniversary Overture" Has First Local Hearing

CHICAGO, Nov. 4.—Alfred Wallenstein, first 'cellist of the Chicago Symphony, was the first soloist of the season appearing at the symphony concerts on Oct. 27 and Oct. 28. Mr. Wallenstein chose Saint-Saëns' Concerto in A Minor as his medium, a work which gives ample opportunity to the interpreter. He displayed a tone rich with color and feeling. His work plainly showed that the Orchestral Association had made a good choice in selecting him for the important position he occupies. Another interesting item at this concert was the first performance in Chicago of Chadwick's "Anniversary Overture."

"A London Symphony," by Vaughan Williams, which had its first hearing last season, was given again on Nov. 3. Frederick Stock successfully brought out the lights and shadows in the work.

Glazounoff's symphonic tableau, "The Kremlín," which has not been heard in several years, closed the program. The full resources of the orchestra were drawn on for the interpretation of this number, with an additional section in the brass. It provided a rousing finish for an excellent program.

#### Alice Gentle in Playhouse Recital

CHICAGO, Nov. 4.—Alice Gentle, dramatic soprano, opened the Jessie B. Hall morning musicale series at the Playhouse on Oct. 26, and sang with artistic phrasing, coloring, richness of tone and intelligence. Two numbers by Mousorgsky, "Parasha's Reverie and Dance," and "Doll's Cradle Song," were admirable, as was also a group of songs by Strauss, "Dream in the Twilight," "To You," "To-morrow," and "Serenade," sung in English. Isaac Van Grove was an excellent accompanist.

#### Edison Symphony Plays

CHICAGO, Nov. 4.—The Edison Symphony, Morgan L. Eastman conductor, was heard in Orchestra Hall on Thursday evening in the ballet music from "Faust" and other numbers. George G. Smith, baritone, sang an aria from "Trovatore."

#### Company to Produce American Operas

CHICAGO, Nov. 4.—Mrs. Eleanor Everest Freer, it is stated, has leased the Playhouse for a series of Thursday afternoon performances of American operas. H. H. Clifford is the musical director. The Playhouse is located in the



## New Haven's Calendar for Coming Season Richest in City's History

NEW HAVEN, CONN., Nov. 4.—Within the short period of five years this city has become one of the most active in the state, and this season its calendar is more imposing than any previously presented here.

The Yale School of Music, as in former years, will sponsor the most important artist series. Several of the Sprague Hall concerts, free to the public, will be given through the generosity of Mrs. Frederick S. Coolidge, sponsor of the Berkshire Festivals.

The New Haven Symphony, David Stanley Smith, conductor, announces its usual three concerts in Woolsey Hall Oct. 24, Feb. 13 and March 20, the first of which has already been given, with a program that included Beethoven's "Pastoral" Symphony and Rimsky-Korsakoff's symphonic suite, "Scheherazade." The soloist was Lillian Littlefield, soprano. The second concert will consist entirely of orchestral excerpts from the music-dramas of Richard Wagner. There will be no assisting artist.

The soloist for the third concert will be Rosalind Brown-Siminds, pianist, who will make her first appearance with orchestra since her two years of study in Paris as holder of the Sanford Fellowship offered by the Yale School of Music.

### Leading Artists Booked

The concerts in Woolsey Hall under the auspices of the Yale School of Music will include two appearances of the New York Philharmonic, the first on Nov. 4, with Josef Stransky conducting and Erika Morini as soloist; the second on March 13, with Willem Mengelberg conducting. Appearances will also be made by the Boston Symphony on Nov. 28 and the Cleveland Orchestra on Jan. 22.

Titta Ruffo will be heard on Nov. 15; the Elshuco Trio, Nov. 14; Feodor Chaliapine, Dec. 16; the London String Quartet, Jan. 17; Jacques Thibaud, Jan. 20; Josef Hofmann, Feb. 1, and the Flonzaley Quartet, March 3. Arthur Whiting will be heard Dec. 4, Jan. 15, Feb. 12, March 12 and March 26. The Horatio Parker Choir will sing Christmas carols under David Stanley Smith in Batelle Chapel on Dec. 18 and 20.

The St. Raphael Hospital authorities are to give a concert for the benefit of the Hospital fund on Dec. 12 in Woolsey Hall. Carolina Lazzari, contralto, will be one of the artists at this concert.

The enrolment in the Yale School of Music this year is 200. A series of ten lectures, outlining the history of the violin sonata, will be given by Bruce Simonds, pianist, of the School faculty, assisted by Hildegard Nash Donaldson, violinist, in Sprague Memorial Hall on the following Wednesday afternoons: Nov. 22 and 29, Dec. 6, 13 and 20, Jan. 24 and 31 and Feb. 14, 21 and 28. Sonatas by Locatelli, Corelli, Tartini, Bach, Handel, Mozart, Beethoven, Schumann,

Brahms, d'Indy, Fauré, Debussy, Ropartz, Elgar, Ireland and Pizzetti will be played.

Harry B. Jepson will give his organ recitals in Woolsey Hall on Oct. 16 and 30, Nov. 13 and 27, Dec. 11, Jan. 21 and 28, Feb. 11, 18 and 25.

The Yale and Harvard Glee and Mandolin Clubs will give a joint concert in Woolsey Hall on Nov. 24.

### Opera Promised

The New Haven Opera Company, Jacinto Marcosano, director, which gave such excellent performances last season of "Fedora" and "Traviata," contemplates giving four operas this season, one each month, commencing with "Carmen" or "Faust." The other operas under consideration are "Barber of Seville," "Lucia" and "Trovatore." Mr. Marcosano has worked untiringly to give operas with local singers.

The Connecticut State Federation of Music Clubs announces that the fifth biennial national contest for young professional musicians will take place here some time between Feb. 15 and March 30, 1923. The judges are David Stanley Smith, dean of the Yale School of Music; Isadore Troostwyk of the School; Mr. Cearno, dean of the Connecticut College for Women; George C. Stock, president of the Horatio Parker Choir, and John Adams Hugo of Bridgeport.

ARTHUR TROOSTWYK.

### HIGH SCHOOL STUDENTS IN HARTFORD ORGANIZE CHOIR

Orchestra to Celebrate Twenty-fifth Anniversary—Many Recitals Announced

HARTFORD, CONN., Nov. 4.—The High School Chorus, which has been organized with a membership of 575 voices, will take an active part in the events of a crowded season. Under the baton of Ralph L. Baldwin, supervisor of music, the choir, with the School Orchestra, will give Coleridge Taylor's "Wedding-Feast of Hiawatha" and "Death of Minnehaha" on May 18. The High School Glee Club of eighty voices will appear at its annual concert on March 23.

The Philharmonic Orchestra, under the baton of Henry P. Schmitt, who is now entering his second year as conductor, will have its twenty-fifth anniversary this season. Its first concert is scheduled for Nov. 9, with Margaret Matzenauer as soloist. In subsequent programs Albert Spalding, Reinald Werrenrath and Harold Bauer will appear as assisting artists.

Two concerts by the Boston Symphony on Nov. 27 and Jan. 8, with Erwin Nyireghazi, pianist, and Jean Bedetti,

'cellist of the Symphony, as soloists, are announced by Frank A. Sedgwick, who has also arranged for a recital by Mischa Elman on March 12.

The Artists' Series managed by George F. Kelley, will include the following recitals; Giovanni Martinelli, Nov. 3; Anna Case, Jan. 12; Erika Morini, Feb. 16, and Louis Graveure, March 16. In a supplementary course organized by Mr. Kelley there will be recitals by Rosa Ponselle, Nov. 12; Luisa Tetrazzini, Feb. 26; Emma Calvé, April 2, and Jascha Heifetz, April 23. Mr. Kelley's list of artists also includes Amelita Galli-Curci, and concerts will be given by the Ukrainian Chorus and the United States Marine Band.

Ensemble music will occupy the members of the Musical Club during the season. As a supplement to their studies, the club members will present the Elshuco Trio on Dec. 6, the Letz Quartet on Feb. 9, and the Barrère Ensemble on March 21. Professor Pratt of the Hartford Theological Seminary is scheduled for a lecture on "Ensemble Music."

For its second season the Hartford Oratorio Society, under the baton of Edward F. Laubin, has announced two concerts—Gade's "Crusaders" on Jan. 17, and the Verdi Requiem on May 9.

The Choral Club, a male chorus conducted by Ralph L. Baldwin, is planning its usual two concerts. This year two pianos will be used in the accompaniments. Carl McKinley has been retained, and Marshal Seeley has been engaged as second accompanist.

THOMAS E. COUCH.

### Paul Parks to Sing in Lowell Performance of Verdi's Requiem Mass



Photo by Edwin F. Townsend

Paul Parks, Baritone

Paul Parks, baritone, has been engaged to sing in the performance of Verdi's Requiem to be given under the direction of E. G. Hood in Lowell, Mass., on Armistice Day. Mr. Parks, who has made successful appearances in Chicago and other cities since his singing in the Bispham Memorial Concert last season, will be heard on an extensive tour of Pennsylvania and the South following his appearance in Lowell.

### Consuelo Escobar to Be Heard This Season in Opera and Concert



Photo by Apeda

Consuelo Escobar, Coloratura Soprano

Consuelo Escobar, coloratura soprano who has appeared in opera with conspicuous success in Italy and Mexico City and also sang at Ravinia Park in Chicago, is making her headquarters in New York for the season and will be heard both in concert and opera. Miss Escobar is at present under the tutelage of Lazar S. Samoiloff, New York vocal instructor, under whose management she will appear.

### Mrs. H. H. A. Beach Books Many Recitals

During the past month Mrs. H. H. A. Beach has given a series of recitals in New Hampshire, including one at the Keene Normal School, and she has also appeared at Colby Academy, New London, N. H. She played in Manchester, N. H., with Klara Muehling, dramatic soprano, on Nov. 1 and will play at the Judson Memorial Church in New York on Nov. 23. The Chamber Music Society of San Francisco included Mrs. Beach's Theme and Variations for flute and string quartet with success in its New York, Philadelphia and Boston programs. Mrs. Beach played her Piano Quintet with the Society in 1915 and at that time wrote the Theme especially for Mr. Hecht and his associates. Mrs. Beach is introducing on her programs this season a new piano suite, "From Grandmother's Garden," written last June while she was staying at the MacDowell Colony in Peterboro, N. H.

Jascha Heifetz, violinist, will give his second recital of the season in Carnegie Hall on the afternoon of Nov. 25.

Winifred Marshall, soprano; Dmitry Dobkin, tenor; Emil Borsody, 'cellist, and N. Val Peavey, pianist, have been booked by their manager, Annie Friedberg, to give a joint concert on Jan. 21 in Scranton, Pa.

Francis Macmillen, violinist, opened his fall tour with a recital under the auspices of the Phi Mu Alpha in Columbia, Mo., on Oct. 23.

## Three Splendid Ballads

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# New Music: Vocal and Instrumental



Karol Szymanowski illustrates an Architectural Term in Music

Karol Szymanowski, in his "Metopes," Op. 29 (Vienna: Universal Edition), employs for the general title of three pieces under one cover an old Greek architectural term. The "Métopé" was the square slab, sculptured or plain, which the builders of Parthenons established between the triglyphs in a Doric frieze. Mr. Szymanowski's "Métopes" are decidedly not plain. They are sculptured, very much sculptured, elaborated, embellished, filigreed, arabesqued. The sculptured figures he presents, to follow out the architectural analogy, "L'Isle des Sirènes" ("The Isle of the Sirens"), "Calypso" and "Nausicaa," are richly elaborate, colorfully pigmented, quasi-orchestral tone-impressions reduced for piano. The three-stave presentation is the rule. Yet, though we question whether Ulysses would recognize his simple barefoot friend in the shimmering tone-fragments Szymanowski has woven for her, there is much beauty of a fervid and ornate order in these three pieces. The poetry of "L'Isle des Sirènes" is real, and the lovely mood-quality of "Calypso" cannot be denied. They are commended to those who can do them justice.



Karol Szymanowski

Summer Impressions for the Piano from an Alpine Land

Impressions d'Eté (Geneva: Edition Henn—New York: Fine Arts Importing Corporation), by Jean Bartholoni, is an artistic volume of piano music containing four "Summer Impressions" in which the breath of modernism has not brushed away melodic suavities and assuaging harmonic flavor. The composer "calls it a day"; and night is represented by a little miniature tone-poem, "Les Statues," in which these come to life—a rich, subtle and beautifully developed fancy. In the morning we have "La Nuit Cède au Jour," a noble, evocative musical portrayal of the sunrise. "Jeux des Faunes," the daytime piece, is a spirited, delightfully musical picture of the hordes of Pan at play in bosky dells—their hoofs tripping over the piano keys with much piquant staccati. "A Stormy Night" is a big, nobly sonorous building up in tone of visions of clouds and mountains. These "Impressions" are well worth knowing.

A Swiss Publisher Issues an Unknown Chopin "Prelude"

Even to-day the discovery of another of those perfected piano cameos to which Chopin gave the name of "Preludes," one not included in the famous Op. 28, is likely to flutter pianists. The little one-page Prelude (Geneva: Edition Henn—New York: Fine Arts Importing Corporation), which is subtitled "Manuscript: Rediscovered in 1918," incidentally is entirely and absolutely characteristic. A graceful Presto con legerezza, Liszt's phrase, used to describe others of its kind, "... small falling stars dissolved into tones as they fall," seems peculiarly appropriate to it. There are only forty-one measures, yet their music is the acme of the poetic, its light, mezza-voce swiftness wakes the sweetest of harmonic echoes, it runs freshly and its murmuring tenderness

has that touch of the pensive which Chopin uses with such unfeigned sincerity of appeal. Chopin wrote it in 1834, and possibly it was one of the preludes which he filed and polished in the idyllic seclusion of his Majorcan retreat, when he went to the Balearic Islands in 1838. It is dedicated "To my friend Pierre Wolf," and was played from the manuscript which Wolf gave to a pupil, Mlle. Forget, for the first time in public by the distinguished Swiss concert pianist and composer, Emile Blanchet, in Lausanne, in 1919.

No lover of Chopin but will rejoice to make the acquaintance of this delightful addition to the twenty-five companion pieces which have hitherto made up the completed tale of the Chopin "Preludes." It is often the case that posthumous works were better left to the kindly oblivion from which they were drawn; this is not so, however, as regards this lovely little bit of Chopin's purest inspiration, this evanescent piano mood whose grace, charm and quality are quite undeniable.

Mrs. Edward MacDowell Writes a Preface for the New Edition of the "Sonata Tragica"

The Sonata Tragica in G Minor, Op. 45 (G. Schirmer), by Edward MacDowell, calls for no new bush of critical consideration to blazon the wine of its musical content. Yet the appearance of so outstanding a work by so outstanding an American composer in a new edition, which may be considered final and authoritative, deserves mention. The term final and authoritative is used advisedly, and it is from the standpoint of interpretation, in particular, that this edition is so valuable. The actual work of revision has been admirably done by Edwin Hughes, in collaboration with Mrs. MacDowell, and the nature of this collaboration is revealed in her preface.

Aside from the correction of printer's errors, and the simplifying of occasional phrases, it is the added expression marks which make the edition unique. To quote from Mrs. MacDowell's preface: "MacDowell found the correction of proofs and the putting in of expression marks an irksome task... in the 'Sonata Tragica' certain pages were almost laboriously complete, in the composer's desire to express his wish how the music should be played. Other sections were almost unmarked. The fact that I heard MacDowell compose, teach, practice and play his music, and that I have been playing it myself for fifteen years, and that therefore there is no break in my memory of the manner in which he played this music, offers whatever excuse is necessary for my sponsoring this revised edition with so many hints as to expression. In MacDowell's playing there was an incessant rise and fall in color of expression, too often not even indicated in the expression marks."

Mrs. MacDowell expresses her gratitude for the opportunity given her by O. G. Sonneck in behalf of the publishers, to go over the music with Mr. Hughes, and for "the reverent and scholarly way" in which Mr. Hughes has edited the Sonata Tragica.

A Group of New and Musically Varied Songs

A new group of songs, or rather, three groups and a single song (G. Schirmer) offer a wide variety of appeal. Robert Yale Smith contributes three individual numbers: "Love's Communion" (high voice), "A Rainy Day" (high voice) and "Thy Beauty Haunts Me," for high and for low voice. Their composer writes real songs. He invents fine, voice-placed melodies, and gives them the right measure of harmonic background and sup-

port. They sing and they balance. Musically, "Love's Communion," for instance, is an admirable example of how a song of its type should be expressed, to give eloquence and conviction to its music without recourse to the unnecessary or nugatory. Werner Josten in his "A Winter Dream" and "Robert of Lincoln" (high or medium voice) exhibits the same qualities to an even greater degree. It is the instinctive feeling for the true and musically apposite in type of melody and character of harmonization which lends his "Robert of Lincoln" the charm and freshness of some fine old English ballad. Sergei Rachmaninoff's "Lead, Kindly Light"—it is arranged by Eugene W. Wyatt—was originally a secular song. Taken as a song, pure and simple, it develops a valid melodic thought in an expressive manner. In Mr. Wyatt's version for the church, with organ accompaniment and violin obbligato, it bears the imposition of the hymn-text with a natural air. It is for high voice. "Free Verse Songs" (for low or medium voice), by Rupert Hughes, include settings of Carl Sandburg, John Drury, Adelaide Hughes and Amy Lowell, under one cover. The pros and cons of free music settings of *vers libre* will probably remain a matter of individual taste for some time. If a preference is to be expressed, one might favor "Bricklayer Love," which tells, in slow six-eight time, how "I thought of killing myself because I am only a bricklayer and you a woman who loves the man who runs a drug-store." And then there is a species of "Anvil Chorus." It is called "The Prayer of Steel." It might be said that Rupert Hughes writes admirable novels.

Selim Palmgren Writes Two Pieces for 'Cello and Piano

"Tears" and "Landscape" (Composers' Music Corporation) are two additions to the musically finer 'cello repertoire by the Finnish composer, Selim Palmgren. There are far too many 'cello pieces written which merely exploit the tone color and quality of the instrument along the obvious musical line of least resistance. In these two numbers we have something different. "Tears," a noble contralto melody, is colored and vitalized by a wonderfully sonorous and beautiful harmonic environment of piano accompaniment, the very antithesis of the Goltzman type, and in "Landscape"—an Andantino mosso, with an ad libitum indication of the sordino—we have the same breadth



Selim Palmgren

and freedom of melodic line in the solo instrument part, set off by a pianissimo background of double chords in eighth-notes, to be played "quasi celesta" on the piano. Both pieces are rich in the loveliest effects; both are beautiful examples of a right understanding of the capabilities of one of the finest of the string instruments. F. H. M.

## Reviews in Brief

"In Social Confab" (Clayton F. Summy Co.). A melodious little piano teaching piece, of medium difficulty, by Arnoldo Sartorio.

"Only a Pin" (J. Fischer & Bro.). An attractive humorous part-song for men's voices, by Ralph Kinder, dedicated to Dr. Henry Gordon Thunder and the Fort-nightly Club of Philadelphia.

"If" and "An Old-Fashioned Picture" (Clayton F. Summy Co.). These two readings with music, by Mary Wyman Williams, are effective contrasts, the first a bit of musical humor, the second one of musical pathos, in this favorite semi-musical form of entertainment beloved in the West.

"The Sleeping Beauty" (Composers' Music Corporation). An attractive little "Toy Play," for piano, in which six numbers under one cover tell the story programmatically for little players in Grade Two. Louis Gruenberg, the composer, has expressed himself with poetic feeling and grace in these miniatures.

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## Orchestral Concerts and Instrumental Recitals Fill Attractive Boston Week

Monteux Presents "Carnaval des Animaux" and Griffes Works—People's Symphony Gives Prominence to Mozart—Heifetz and Katherine Bacon in Recitals—Hutcheson Opens Series Devoted to Music of Great Masters

By HENRY LEVINE

BOSTON, Nov. 6.—The fourth pair of concerts by the Boston Symphony, given on Friday afternoon, Nov. 3, and Saturday evening, Nov. 4, proved to be the most interesting and brilliant of the season. Brahms' superb Fourth Symphony in E Minor, music singularly possessed of a profundity, a dignity and architectural solidity, was given an inspired and masterful reading under the baton of Mr. Monteux. As a foil to its profundity came the fairy-like works of Griffes, "Clouds" and "The White Peacocks," performed for the first time at these concerts. These are exquisitely dainty picturizations fantastically impressionistic and disclose an incessant fertility in poetic imagination.

But the muses, like us mortals, will have their ting at humor. Witness Saint-Saëns' "Carnaval des Animaux," performed for the first time in Boston. The subtle humor in this genial parodying by a master musician with a nimble wit was received with cordial favor, and there was warm applause also for the soloists—Max Kunze, double-bass; Georges Laurent, flute; Jean Bedetti, cello, and Alfred de Voto and Richard E. Stevens, piano. The concerts closed with Giazounoff's Symphonic Poem, "Stenka Razin," music of a flavor peculiarly indigenous to Russia.

The People's Symphony, conducted by Emil Mollenhauer, gave its second concert at the St. James Theater on Sunday afternoon, Oct. 29. The assisting soloist was Paul Akin, pianist. The performance of the graceful Mozart Symphony in G Minor was marked by lightness and daintiness of touch, while dramatic fervor and brilliancy characterized the playing of Sibelius' pictorial "Finlandia" and Lalo's colorful "Rhapsodie." Paul Akin was the soloist in the Chopin F Minor Concerto, displaying a neatness of finger work and a reserve of style. The audience filled the theater to its capacity.

Jascha Heifetz appeared at Symphony Hall on Sunday afternoon, Oct. 29, and in a program which included the Nardini Concerto in E Minor, the Mozart Concerto in A Major and Beethoven's Romance in F, played with pure warmth and beauty of style, as well as with spiritual ardor. The sculptural graces of his bow-arm, the delicacies of his phrasing and accentuations, his super-technical wizardries and molten projection of his music still remain fine attributes of the art of Mr. Heifetz.

Katherine Bacon, pianist, gave her first Boston recital at Jordan Hall on Monday afternoon, Oct. 30. Her program comprised Bach-Liszt's Fantasia and Fugue in G Minor, Chopin's twenty-four Preludes, Liszt transcriptions of Schubert songs and numbers by Debussy and Saint-Saëns. Miss Bacon showed virtuosity and flair for bravura in remarkable degree, combined with a reassuring ease and sense of reserve power, a quick and responsive command of nuances, a keen sense of characterization, a feeling for structural clarity and a rhythmic poise rare in pianists of the tempestuous kind. Worthy of note, too, were the strength and fleetness of her

fingers and the beauty at all times of her tone quality.

Ernest Hutcheson opened a series of five recitals at Jordan Hall on Saturday afternoon, Nov. 4, devoting the first to the music of Bach. He played the English Suite in G Minor; five Preludes and Fugues from "The Well-Tempered Clavier"; the Italian Concerto, four "Inventions," and the Chromatic Fantasy and Fugue. To the performance of these works Mr. Hutcheson brought a scholarly attitude, a clarity and solidity of technique and excellent insight in the exposition of the intricate music of Bach. This series will afford students admirable opportunities to become familiar with the prevailing styles of the great masters and with their characteristic music.

## In Boston Studios

Boston, Nov. 6.

Raymond C. Robinson of the New England Conservatory faculty, has been appointed organist and choir master of King's Chapel, this city.

Maurice Dumesnil, French pianist, was a recent guest at the Longy School of Music. Renée Longy Miquelle, director of the school, was at one time a pupil of M. Dumesnil.

Alice M. Rathbun, graduate of the New England Conservatory, has announced her engagement to Howard H. Sweet of Attleboro, Mass. Miss Rathbun is at present teaching pianoforte at Wheaton College, Norton, Mass.

Harriot Eudora Barrows, teacher of voice, has commenced her season's work at her studios in the Conrad Building, Providence, R. I., and Trinity Court, this city, after a vacation at her villa in Boothbay Harbor, Me.

The studios of Josephine Knight, voice teacher, have been remodeled and renovated, and her classes are nearing the quota. Miss Knight motors between her two studios in Boston and Worcester several times weekly.

The Constellation String Quartet of this city, Joseph Boetje, manager, recently filled an engagement in Schenectady, N. Y.

W. J. PARKER.

Charles Stratton Sings in Milton, Mass.

BOSTON, Nov. 4.—Charles Stratton, tenor, gave a recital under the auspices of the Massachusetts Public Interests League, in the Town Hall, Milton, Mass., recently, singing effectively numbers by Bach, Respighi, Gaubert, Massenet, Georges, Franke-Harling, Watts, Schindler, Clarke and Bridge and Negro spirituals arranged by Charles F. Manney. William Ellis Weston was a spirited accompanist.

W. J. PARKER.

Honor Memory of Samuel Carr with Boston Program

BOSTON, Nov. 4.—At memorial exercises in honor of Samuel Carr, president in 1915-1922 of the board of trustees of the New England Conservatory, in Jordan Hall on Friday, Oct. 27, the Conservatory Orchestra, conducted by Wallace Goodrich, and with Homer Hum-

phrey of the faculty as organist, gave an appropriate program.

George W. Chadwick, director, for many years a personal friend of Mr. Carr, read an address introductory to the formal address which was delivered by Rev. George A. Gordon, D. D., minister of the Old South Church.

Mr. Chadwick said that Mr. Carr had left an example of a cheerful, kindly spirit, of devoted service to the community and of high courage in the face of pain and illness.

Boston Copley Society Presents Singer and Pianist

BOSTON, Nov. 4.—Before the Copley Society of this city at the Harvard Musical Association a recital was given recently by Mary Silveira, soprano, and Millicent Chapman, pianist, under the auspices of the Society's music committee. It was the first public appearance in Boston of Miss Silveira, who is doing advanced work at the New England Conservatory. She sang numbers by Puccini, Bemberg, Hie, Dell' Acqua and Charpentier, Curran, Charles A. White, Carey and Brewer. Miss Chapman played works by Chopin, Debussy and Cyril Scott.

W. J. PARKER.

## OPEN WICHITA SERIES

Local Orchestra Will Play Weekly—School Tests and Recitals

WICHITA, KAN., Nov. 4.—A distinct innovation musically in this city is the series inaugurated at the Miller Theater on Oct. 11, when the first weekly "Music Lovers' Night" was given by an augmented orchestra under the leadership of P. Hans Flath. Well-known local soloists will appear on these programs during the season, thirty minutes of each Wednesday evening concerts being devoted to this feature.

Twenty-five pupils of the local public schools, who applied for credits on music studied outside of school hours, were examined recently and graded in piano playing by a board of examiners composed of Otto Fischer, T. L. Krebs and Mrs. Kirke Mechem.

At the opening reception given by the Wichita Musical Club at the residence of Irene Lawrence, Mrs. Mary Thomson Terrill, pianist, played artistically a group of Grieg compositions.

T. L. KREBS.

Arthur Hackett Greeted in Godfrey, Ill.

GODFREY, ILL., Nov. 4.—At the first of the regular concerts at Monticello Seminary, Arthur Hackett, tenor, appeared in an attractive program. The "Flower Song" from "Carmen" was one of his arias, and German lieder were represented by numbers by Brahms, Schubert and Schumann. A French group was also on the list, and the program was lengthened considerably by encores. Mr. Hackett was in excellent voice, and was ably accompanied by Paul Friess.

Applaud Roderick White at Mount Pleasant, Mich.

MOUNT PLEASANT, MICH., Nov. 4.—The faculty and students of Central Michigan Normal College enthusiastically applauded the playing of Roderick White, violinist, in the College Chapel on the morning of Oct. 19. He exhibited artistic style and deft fingering and produced a warm tone. The Grieg Sonata in F Minor was a feature of a program which also included works by Haydn-Burmeister, Schubert-Kreisler, Rimsky-Korsakoff and others. Ferdinand Warner contributed excellent accompaniments.

G. DAVIS BRILLHART.

Hail Anna Case in Flemington, N. J.

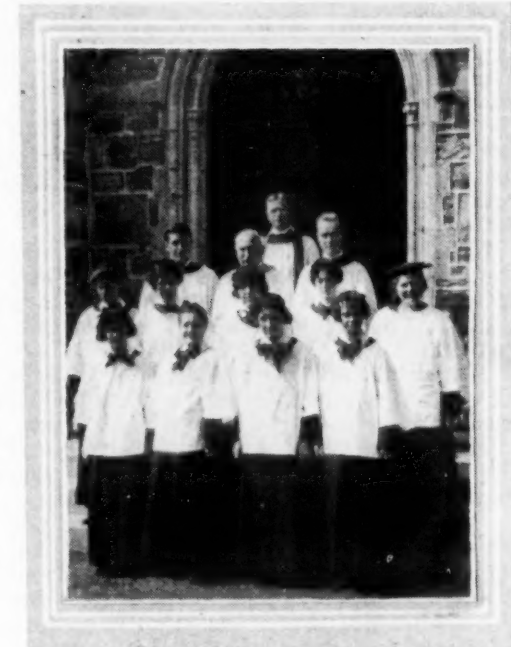
FLEMINGTON, N. J., Nov. 4.—A crowded house welcomed Anna Case at her recital on Oct. 20. She made the event quite informal, since it was a return to the neighborhood of her birth, and her parents and many relatives were present. Although Miss Case was suffering from slight hoarseness, her voice displayed great beauty in a program which included old fifteenth century songs and three Scotch songs for which she accompanied herself. The concert was given by the Chorus of the Alumni.

ELIZABETH VAN FLEET VOSSELER.

Schofield Sings in Syracuse

SYRACUSE, N. Y., Nov. 4.—Edgar Schofield, baritone, appeared under the auspices of Le Salon Musicale recently in an interesting program, which included a number of Negro spirituals.

Dr. Arthur D. Woodruff Organizes Church Choir in Washington, Conn.



Dr. Woodruff and Members of St. John's Church Choir, Washington, Conn.

In addition to appearing in concert and teaching last summer, Dr. Arthur D. Woodruff, New York vocal teacher and conductor, organized a vested choir for St. John's Church, Washington, Conn. The music sung was simple, but as a result of careful rehearsal it was sung with the utmost precision. The members of the choir, as shown in the picture, are: Left to right, first row, Miss Beers, Mrs. Wetterson (assistant choirmaster), Miss Beers and Miss Johnson; second row, Miss Van Ingen, Mrs. Bruens, Mrs. Burr, Miss Hickox and Miss Welton (organist); third row, Mr. Faulkner, Dr. Woodruff and Mr. Brown; back, Rev. George I. Browne, rector of the Church.

Erna Rubinstein, Young Violinist, Begins Second Tour in United States

(Portrait on First Page)

ERNA RUBINSTEIN, the young violinist who made her American debut last season, is looking forward to seeing more of this country on her second tour, which is now beginning. Miss Rubinstein spent the summer in Europe and visited her teacher, Jenő Hubay, in Czecho-Slovakia. She will play some of his new compositions on her programs this winter.

Miss Rubinstein was born at Debrecin, Hungary, about seventeen years ago. When she was five, she was sent to a convent to begin her education, but had then no idea of becoming a musician. She showed a taste for dancing, and, when she left the convent two years later her mother took her to Josef Furedi, the violinist, to ask his advice about having her taught piano. Furedi advised the violin instead, so study of that instrument was undertaken at the music school in Debrecin. Four weeks after being given her violin, Miss Rubinstein played at a student concert. When she returned home, she informed her mother that she was going to put away her dolls and give her entire time to practicing.

Her next teacher was Dr. Géza Molnar at the Conservatory in Budapest, and, when only eleven, she passed all her examinations in a class in which the average age was twenty years. Jenő Hubay heard her and took her for a pupil and after several years under his instruction, Miss Rubinstein appeared in concert in Budapest, Prague, and Berlin. In the German capital she made the acquaintance of the late Artur Nikisch and he, after hearing her at his house, played her accompaniments at her Berlin debut.

BOSTON.—Victor Herbert was guest conductor of the augmented orchestra for three days at the Park Theater at the first presentation of the picture film "When Knighthood was in Flower."

BOSTON.—The People's Choral Union, George Sawyer Dunham, conductor, commenced its twenty-sixth season recently with registration and first rehearsal in Jordan Hall.

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## BELLINGHAM CLUBS BUSY

Season's Programs Will Include Recitals by Leading Artists

BELLINGHAM, WASH., Nov. 4.—The season's events will include recitals by Marguerite D'Alvarez, Emma Calvé and Alfred Cortot. Many programs will be given by members of the Bellingham Women's Music Club. Officers of this club for the coming year are Mrs. S. N. Kelly, president; Edith Strange, vice-president; Mrs. Roeder, second vice-president; Mrs. Ballaine, recording secretary; Miriam Best, corresponding secretary, and Mrs. Wells, treasurer.

Other clubs which will be active are the Michigan, Wisconsin, Canadian, Aftermath, and Twentieth Century Clubs. The Aftermath will have a chorus under Mrs. H. W. Spratley.

Marcella Nachtman is director of music in the schools, which now allow credits for piano, violin and voice study. Minnie A. Clark has taken charge of the Bellingham School of Music and Art in the absence of H. Goodell Boucher.

Edith R. Strange, vice-president of the Washington State Music Teachers' Association and chairman of the local branch, is in charge of preparations for the meeting of the Association here next June.

LULU V. CAFFEE.

## PONSELLE IN SAN ANTONIO

Joins Mary Jordan in Program at Soldiers' Hospital

SAN ANTONIO, Nov. 4.—Rosa Ponselle, soprano, was the artist of the opening concert in the series given by the Mozart Society at the Grand Opera House. In addition to singing the soprano part in Hadley's cantata, "The Golden Prince," Miss Ponselle was heard in a number of operatic arias as well as songs by Paisiello, Durante, Schumann, Tchaikovsky, Fourdrain, Ganz and others. She was recalled again and again and added many popular numbers to her program. The Mozart Society, composed of seventy-eight voices, under the baton of David Lee Ormesher, sang beautifully in the cantata and did fine work in Spross' "Invocation to Life." Harold Kellogg sang the baritone part of the Hadley cantata. Eleanor Mackensen was accompanist. William Tyroler played the accompaniments of Miss Ponselle, in addition to a number of solos chosen principally from his arrangements of Wagner excerpts.

During her visit here Miss Ponselle joined Mary Jordan, contralto, in giving a concert for the soldiers in Fort Sam Houston Hospital. The soprano was also the guest at many entertainments in her honor, including a luncheon by the Mozart Society at which Mrs. J. G. Hornberger, the president, acted as toastmaster, and at a barbecue and outing given by the Conopus Club.

Philip Gordon and Eleanor Whittemore in Arizona Series

PHOENIX, ARIZ., Nov. 4.—Philip Gordon, pianist, and Eleanor Whittemore, violinist, gave a series of recitals in Phoenix and its vicinity under the auspices of the Redwill Music Company on Oct. 16, 17 and 18, and were warmly applauded.

HELENA M. REDEWILL.

## PORTLAND RALLIES TO AID SYMPHONY

Oregonians Promptly Respond in Drive—New Choirs and Opera Club

By Irene Campbell

PORTLAND, ORE., Nov. 4.—The one-week membership drive for the Portland Symphony Society was most successful. Mrs. Donald Spencer, of the Society's board, says music lovers of Portland have contributed generously to the support of the orchestra, and that wide public interest has been aroused. Mrs. William MacMaster was general manager of the drive, and was assisted by the other members of the board. The Chamber of Commerce committee and many business clubs supported the movement. Nineteen members of the orchestra were among the first to join the Society.

The Opera Ensemble Club is now being formed by Roberto Corruccini, for many years musical director of the Portland Opera Association, of which the new organization is to be the study club. At the first meeting on Oct. 16 an initial membership of forty was present. The club is to study acts of standard operas in English, and will sing these with complete stage business. "Carmen" is the first opera on the list.

A chorus of 1000 voices, to include girls from twelve to twenty years of age, has been organized by Joseph A. Finley, conductor of the Portland Oratorio Society. Individual soloists will be developed, a special chorus of 100 will be selected, and an orchestra will be formed.

Christian Pool and Elizabeth Pool are making extensive plans for a chorus for boys and girls between the ages of twelve and sixteen years.

Evelyn Scotney, coloratura soprano of the Metropolitan, made her initial bow to Portland on Oct. 23 at the Municipal Auditorium, under the direction of the Elwyn Concert Bureau. Her program included operatic arias and songs. Miss Scotney had to give many encores. Maximilian Rose, violinist, assisting artist, was also cordially greeted. Elvin Schmitt was the accompanist.

The Whitney Boys' Chorus, numbering 250, and led by H. E. K. Whitney, was heard in concert at the Auditorium on Oct. 11. A feature of the program was the singing of William Bassett of Newberg, Ore., a boy soprano with a phenomenal range.

David Campbell, director of the Ellison-White Conservatory, appeared in piano recital Oct. 19 at the Portland Women's Club, giving a program of classic and modern numbers.

Beatrice Dierke, Portland pianist, was heard on Oct. 22 in the Multnomah Hotel ballroom.

Harriet Leach, of Portland, coloratura soprano, made her debut in concert before a large audience at the Municipal Auditorium, on Oct. 19. Miss Leach's voice is of lovely quality. Icilio Miccoli, flautist, played two solos, and May Van Dyke Hardwick was accompanist.

Dorothea Nash, pianist, gave a program at the Little Theater, on Oct. 14.

The MacDowell Club, at its meeting on Oct. 17 at the Hotel Multnomah, heard a program given by Tosca Berger, eighteen-

year-old violinist, with J. Hutchinson as accompanist.

At the opening musicale and reception of the Monday Musical Club, on Oct. 9, a program was furnished by Lucien E. Becker, pianist; Mrs. Dudley Field Clarke and Dr. Stuart McGuire.

The Cadman Club met at the home of Mrs. J. H. Gallagher on Oct. 9, when a program from the works of Haydn and Mozart was presented.

In a recital given recently in Reed College Chapel, Bess Owens Runyan, soprano, was heard in modern songs, Gordon Soule in piano numbers, and Mrs. V. O. Chittock in an organ solo.

Sylvia Weinstein, violinist, and Susie Michael, pianist, gave a recital in the Multnomah Hotel ballroom on Oct. 11.

## HEAR SPOKANE ORCHESTRA

Season Begins Under Brill's Baton—Recital by Mrs. Stokes

SPOKANE, WASH., Nov. 4.—The first concert of the season by the orchestra of the Spokane Symphony Society, under the conductorship of Leonardo Brill, was given in the Auditorium Theater on the evening of Oct. 9. The program included Glinka's *Fantasia*, "Kamarinskaja," Nicolai's "Merry Wives of Windsor" Overture, excerpts from "Carmen," Richard Strauss' "Allerseelen," in which the horn solo was played by V. F. Wannamaker, and the ballet music from "Faust."

A recital was recently given by Jane Russell Stokes, soprano, at Sherman-Clay's. Mrs. Stokes was acclaimed in English and French songs. Charles Paul Tanner was the accompanist.

MRS. V. H. BROWN.

Oklahoma Federation Plans to Organize Many Music Clubs

MCALISTER, OKLA., Nov. 4.—The officers of the State Federation of Music Clubs met in Miami, Okla., recently at the home of the president, Mrs. Dennis Wilson, when many plans were discussed for the coming year and directors for every county were appointed to organize music clubs, choral clubs and orchestras. Every effort will be made to make the contests in piano, violin and voice the success that they heretofore have been, under the supervision of Mrs. Ned C. Riggsbee and Mrs. W. H. Crowder of Tulsa, state chairmen of junior and young artists' contests.

DELLA TULLY MATTHEWS.

## Helena, Ark., Hears Chicago Quartet

HELENA, ARK., Nov. 4.—The Musical Coterie presented the Chicago Grand Opera Quartet at the Opera House Oct. 11. Adam Dockray, baritone; Barbara Wait, contralto; Irene Jonani, soprano, and Ralph Mitchell, tenor, were heard in solo numbers and in "The Spirit of Spring" by Cadman and the Quartet from "Rigoletto." Mary Winslow was accompanist, and gave a group of solos.

MRS. IRVING A. METZ.

## Artists Visit Denver

DENVER, Nov. 4.—Lucrezia Bori, soprano, and Mario Chamlee, tenor, appeared on Oct. 23 in the second concert of the Oberfelder Course, and Rosa Raisa, soprano, and Giacomo Rimini, baritone, opened the Slack Series on the following evening. Both concerts excited pronounced enthusiasm. Unfortunately Mr. Rimini was suffering from so severe a cold that he was obliged to retire early in the program, and Mme. Raisa gave the remainder of the recital alone, and was vigorously applauded. J. C. WILCOX.

## Chicago Quartet Sings in Sherman, Tex.

SHERMAN, TEX., Nov. 4.—The season opened Oct. 19 with the appearance at Kidd-Key auditorium of the Chicago Grand Opera Quartet, consisting of Irene Jonani, soprano; Barbara Wait, contralto; Ralph Mitchell, tenor, and Adam Dockray, baritone, with Mary Winslow, pianist. Mr. Mitchell substituted for Ralph Errolle who was ill. Solo numbers were given by each of the artists and a duet by Miss Jonani and Miss Wait. There were many encores.

K. GLADDEN CONGDON.

## EL PASO ORCHESTRA PLAYS

Two Organizations Expected to Provide At Least One Concert a Week

EL PASO, TEX., Nov. 4.—Carl Dorr, who was recently appointed manager for the El Paso Philharmonic, has announced that the orchestra will be self-supporting, receiving no contributions from individuals, but standing on its own merits.

The Philharmonic, conducted by Anton Navratil, gave the first concert of the season at the Women's Club Auditorium on Oct. 9. The "Military" Symphony of Haydn was played, with additional numbers by Kéler-Béla, Ilyinsky, Smetana, and Wagner. The soloist was Helen Cooper Williams, soprano, who sang arias from Verdi's "Rigoletto" and Puccini's "Madama Butterfly." The accompanists were Nelly May Boquet, for Mrs. Williams, and Margaret Vear, for the orchestra. Mr. Dorr wrote the program notes for the recent concert.

Symphony concerts are given weekly by one or the other of El Paso's orchestras. A junior orchestra and junior choral club are being organized under the management of the Philharmonic Association. Mr. Dorr will direct a memory contest in December.

HOMER G. FRANKENBERGER.

## FRESNO SHOWS FINE SPIRIT

Players Who Built Up Orchestra to Receive Pay for First Time

FRESNO, CAL., Nov. 4.—The Fresno Symphony is entering upon its third season, the first in which its sixty members will be paid. For two seasons they have attended rehearsals regularly each week and given six concerts each season without receiving any remuneration, some of them coming from sixty to seventy miles each time.

The concerts under Earl Towner have been successful from every point of view, but chiefly as a demonstration of community spirit and devotion to art. At each of the concerts, moreover, a prominent soloist has been heard. Thus far the orchestra has played to over 30,000 persons.

DAN C. KRULL.

## Zoellners Aid Young Musician

SAN BERNARDINO, CAL., Nov. 4.—The Zoellner Quartet appeared in a concert at the Woman's Club to assist Ethel Buchanan of the University of Redlands to continue her studies at that institution. A large audience acclaimed the numbers by the quartet and a violin solo played by Miss Buchanan.

C. H. MARSH.

## Matzenauer Sings in Portland, Ore.

PORTLAND, ORE., Nov. 4.—Margaret Matzenauer, contralto of the Metropolitan Opera, opened Portland's musical season with a recital given before a large audience in the Municipal Auditorium, on Oct. 10. The program comprised arias from "Carmen," "Mignon" and "Huguenots," and songs by Brahms, Grieg, Wolf and Rachmaninoff. As encores, Lieurance's "By the Waters of Minnetonka," and the familiar aria from "Samson et Dalila" were given. All were sung with great beauty of tone. The accompanist played a Prelude by Schytte, a Polonaise by MacDowell and a number by Cyril Scott. The concert was managed by the Elwyn Bureau.

IRENE CAMPBELL.

Estelle Heartt-Dreyfus Gives Spanish Songs in Los Angeles Program

LOS ANGELES, Nov. 4.—Estelle Heartt-Dreyfus, contralto, with Grace Andrews at the piano, gave a program of songs in Spanish before 350 persons at the Country Club on Oct. 6, and was heartily received. The program was divided into three parts, "Intimate Impressions of Spain," "Melodies of Mexico and California" and "Art Songs of Spain."

After appearing on Oct. 18 at a celebration under the auspices of High City officials, Bianca Sherwood, soprano, was engaged for a concert in Brooklyn.

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## Teachers from Twelve States Meet in Class of Mrs. Crosby Adams



Mrs. Crosby Adams

MONTREAT, N. C., Nov. 4.—Mrs. Crosby Adams, supervisor of school music in Montreat, has concluded her teachers' summer class, which attracted more than twenty teachers from twelve states. Nearly ten years ago Mr. and Mrs. Adams left Chicago, and established their home in the Blue Ridge Mountains at Montreat, and there these classes are held every summer. Here pupils of all ages and grades play for the teachers and interesting recitals are given during the course.

Mrs. Adams has spent a busy life not only in teaching, but in writing for children. Her "Graded Studies" are widely

known, her many songs and other compositions for children are extremely popular. She is an officer in the Federation of Music Clubs, and accompanist for Mr. Adams' Aeolian Choir in Asheville. Mrs. Adams has done admirable work for music in this beautiful mountain region. This season she will lecture to the student body of Winthrop at Rock Hill, S. C., which numbers 1200 girls.

V. G. TUPPER.

## CHAMLEE IN RICHMOND, VA.

Ukrainian Choir Also Appears, with Nina Koshetz as Soloist

RICHMOND, VA., Nov. 4.—Mario Chamlee, tenor of the Metropolitan Opera, opened the season here on Oct. 13 with a recital under the management of Leslie Hart. Mr. Chamlee, though showing traces of a recent illness, sang admirably arias by Gounod and Verdi and other numbers, including Brahms' "In Summer Fields" and Liszt's "O, Quand je Dors."

The Ukrainian Chorus, under Alexander Koshetz, appeared recently with Nina Koshetz, soprano, as soloist and delighted a large audience.

G. WATSON JAMES, JR.

## AID RUSSIAN MUSICIANS

University of Virginia Assists Relief Fund—Russian Symphony Heard

CHARLOTTESVILLE, VA., Nov. 4.—Three talks were recently given by Alfred J. Swan, lecturer in musical history at the University of Virginia. The events, planned in aid of Russian famine relief, comprised lectures on Borodine, Moussorgsky and Scriabine. Illustrations were given by assisting artists, who performed songs by these composers. A sum of money was collected for the individual relief of musicians and members of musical institutions in Russia. A sum of \$420 was dispatched to the American

Relief Association. Food parcels were delivered to the Petrograd and Moscow conservatories, to the family of Scriabine, in answer to an appeal in New York musical papers, and to the composers Glière, Karatgin and Mikhailoff. More lectures with a similar purpose will probably be given at the University during the present session.

The Russian Symphony, Modest Altshuler conducting, ushered in the fourth season of the McIntire Concert Series on Friday, Oct. 13. An admirably performed program gave pleasure to an enthusiastic audience. The solo work of Elias Breeskin, concertmaster, was heartily applauded.

Approximately forty candidates have made application to join the University of Virginia Glee Club. At the first trials for the Glee Club Orchestra over thirty candidates reported to J. D. Green, director. For the first time in the history of musical organizations at the University there are a number of good pianists available.

A fine attendance marked the season's first rehearsal of the Virginia Orchestral Society, Dr. Arthur Fickenscher, conductor.

FRANCES D. MEADE.

## MEMPHIS HAILS ARTISTS

Rosa Ponselle, Martinelli and Salvi Give Recitals

MEMPHIS, TENN., Nov. 4.—This city welcomed Rosa Ponselle with characteristic Southern hospitality on her appearance at the Lyric Theater recently. The soprano was in excellent voice and sang an aria from "Ernani," a number of English songs and several encores, all of which were warmly applauded. She was assisted by William Tyroler at the piano. The concert was under the management of Cortese Brothers.

Another concert at the Lyric was that of Giovanni Martinelli, tenor, and Alberto Salvi, harpist, assisted by Salvatore Fucito, accompanist, on Oct. 18, under the management of Mrs. S. J. Latta. Theodor Bohlmann of the Bohlmann School gave a recital in Senatobia, Miss., on Oct. 19.

The Beethoven Club, Mrs. J. F. Hill president, has completed the successful music campaign for new members. This campaign was led by Mrs. A. B. Williams.

MRS. W. J. HON.

## Miami Conservatory Opens Fall Term

MIAMI, FLA., Nov. 4.—The Miami Conservatory opened its fall term this week with good prospects for an active season. Edna Jameson has secured an interest in the school and will have charge of financial affairs. The first of the semi-monthly recitals was given by Edna Burnside, head of the piano department, and J. C. Lucey, violinist, on the afternoon of Oct. 15. Armistice Day will be celebrated with a National Song Hour at the White Temple, according to an announcement by Mrs. E. V. Blackman, chairman of the National Council of Women for Miami. Olive Singluff has been chosen to head the voice department in the Colyer School in Miramar.

## Ukrainian Chorus Sings with Hampton Institute Chorus

HAMPTON, VA., Nov. 4.—About 2000 persons heard the Ukrainian National Chorus under Alexander Koshetz and the Hampton Institute singers under Paige I. Lancaster in Ogden Hall, Hampton Institute, under the auspices of the Musical Art Society of the Institute. The Russians were heard in costume in their native folk-songs, assisted by Nadia Platynova, soprano, in solo numbers. They expressed great appreciation of the Negro spirituals sung by the Institute singers.

## Rosa Ponselle Heard in Nashville Recital

NASHVILLE, TENN., Nov. 4.—Rosa Ponselle, soprano of the Metropolitan, was presented in recital under the management of L. C. Naff, before a well-pleased audience which applauded the beauty and volume of her wonderful voice, on Oct. 12. In addition to arias from "La Wally" and "Ernani," she gave numbers by Durante and Paisiello, and an English group. William Tyroler played excellent accompaniments, and excerpts from "Tristan" and "Meister-singer" as solos.

ALVIN S. WIGGERS.

## BRASLAU AND CHAMLEE IN FIRST LOUISVILLE CONCERT

Ruth Jones, Local Violinist, Also Gives Recital—Members of Conservatory Faculty Appear

LOUISVILLE, KY., Nov. 4.—The first concert of the season was that of the Kosair Temple series, given at Kosair Auditorium by Sophie Braslau and Mario Chamlee before a large and delighted audience. Coming into new territory, these artists lived up to their high reputations, so that the concert was prolonged by an unusual number of encores.

Miss Braslau's program contained many old and modern operatic and concert numbers. Mr. Chamlee's contributions were operatic numbers, art songs and folk-songs of Italy. Among them was one by his accompanist, Conal O'C. Quirke. Ethel Cave-Cole was Miss Braslau's accompanist. The Kosair concerts are under the local direction of P. S. Durham.

Ruth Jones, violinist, a native of this city, gave a recital before a large audience that demonstrated its pride in her achievement. Miss Jones' program comprised concertos by Vivaldi and Bruch, a group of dances, numbers by Kreisler and Sinigaglia and a number of encores. At the Y. W. C. A. auditorium three of the members of the Conservatory faculty gave a recital that pleased a large audience. The participants were Charles Letzler, violinist; Sarah McConathy, pianist, and Dan Baker, tenor. A feature of the program was the performance for the first time of the Sjorgren Violin Sonata in E Minor.

HARVEY PEAKE.

## LOUISVILLE CHOIR SINGS

Shares Interest with Pianist in Early Season Programs

LOUISVILLE, Nov. 4.—Early season programs of interest have been entirely in the hands of local artists, who were warmly received by large audiences. Among the most interesting concerts were those of Corneille Overstreet, pianist, and the Louisville Women's Chorus, which has a membership of sixty-five selected voices.

Miss Overstreet's program was devoted largely to modern piano compositions, and her accompanying lecture on the composers and their various ideals made the occasion of the greatest interest. Her playing was marked, as usual, by vigor, clarity and artistry. The program included Casella's "Intermezzo in the Style of Brahms," Palmgren's "Isle of the Shadows" and Gardiner's Humoresque. The program was arranged for the Younger Woman's Club by Caroline Burge, chairman of the music committee of the organization.

Caroline Bourgard conducted the program of the Women's Chorus, and the singing was notably even and well shaded. Mrs. P. M. Brooks, soprano, and Mrs. William Scholtz, contralto, were soloists of the occasion, each singing a group of songs, and combining their voices in two duets. The accompanists were Dorothy Parks and Carl Shackleton.

HARVEY PEAKE.

Cyrena Van Gordon, mezzo-soprano of the Chicago Opera, concluded her fall concert tour in Springfield, Ohio, on Nov. 3, completing a series of nineteen concerts before the beginning of her opera season.



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## RED WING ALIVE TO BENEFITS OF MUSIC

Minnesota to Have Concert Course, Orchestra and Band Series

By Clara Arndt

RED WING, MINN., Nov. 5.—Citizens here are solid in their support of the local Symphony and the concert band as well as the annual concert course which opened on Oct. 9 with a recital by Florence Macbeth, coloratura soprano. Other attractions already booked for the coming winter include George Meader, tenor, and the Minneapolis Symphony String Quartet.

The local orchestra, which was organized a year ago, is booked for a series

of Sunday concerts under the baton of Randall Webber, whose hard work has built up a highly creditable organization. Special attention will be given to symphonic compositions. The Concert Band, conducted by H. C. E. Schmidt, is scheduled for weekly concerts throughout the winter. Mr. Schmidt also conducts the Boys' Band of fifty pieces, which was organized a month ago.

In the public schools, where Miss Andren is in charge of music, there will be programs by the boys' and the girls' glee clubs, mixed choruses and the school orchestra. At Red Wing Seminary, where Carl Abrahamson heads the music department, the Boys' Glee Club and the Seminary Chorus will present programs. Not the least important musical organization in the town is the Red Wing Civic Music League, which has a membership of more than 300 and holds monthly meetings to promote the interests of music. The League also brings a number of fine artists each season. Much of its vitality is due to the efforts of Mrs. A. G. Beyer, its active president.

## DENTON, TEX., PLANNING MUNICIPAL GRAND OPERA

Federated Clubs Propose Civic Music Council—New Male Chorus Formed

DENTON, TEX., Nov. 4.—A municipal grand opera for Denton is being discussed by leaders in musical affairs. It is expected that the project will be under way by the spring of 1923.

The Denton Male Chorus was organized Oct. 9 with a charter membership of forty-one. John B. Crockett, director of music at the First Baptist Church, Rotary song leader and correspondent of MUSICAL AMERICA, was chosen conductor of the new organization; George Rucker, president; W. A. Wilson, vice-president, and T. N. Musgrove, secretary-treasurer and business manager. B. B. Skiles was appointed associate conductor by Mr. Crockett, who also appointed H. S. Hammons librarian.

Stringent rules have been adopted concerning membership. It has been decided to cancel membership after three absences and to fill the vacancy from a fast growing waiting list. Already invitations are coming in for appearances of the Chorus in Denton and nearby cities. Formation of a Civic Music Council to

extend civic musical activity is being planned by the Federated Clubs. The Council will be similar to that of Houston, Tex.

Elois Allison, supervisor of public school music, co-operating with the music department of the Aerial Club, is working out details for the annual music memory contest, which will include the entire county of Denton. Miss Allison, Mr. Crockett and others are also discussing plans for the first Music Week.

JOHN B. CROCKETT.

## Los Angeles Gamut Club Meets at October Dinner

LOS ANGELES, Nov. 4.—At the October dinner of the Gamut Club a musical program was given by Mabel Heine, Carrie Jacobs Bond, Mrs. Charles Bowes, Mr. and Mrs. Spenser-Kelley, S. J. McKinstry, R. S. Sargent, Mr. and Mrs. Zimmerman and M. S. DeLara. The speakers included L. E. Behymer, president of the club; Merle Armitage, Frances Goldwater, Mr. Crotty, Grace Elliot, Mrs. Newcombe Prindell, Lee Pattison, pianist, who recently returned from a tour of Australia; Mr. and Mrs. Hugh McDowell, Carrie Jacobs Bond, Mrs. Spenser-Kelley and R. B. Baumgardt. Resolutions were passed expressing regret at the recent death of Joseph P. Dupuy, a director of the club, who frequently led his Orpheus singers at these dinners.

W. F. GATES.

## SAN ANTONIO SYMPHONY MENACED THROUGH DEFICIT

Financial Burden Must Be Shouldered by Public, Says Founder, Instead of by a Few Citizens

SAN ANTONIO, TEX., Nov. 4.—Mrs. Eli Hertzberg, founder and president of the San Antonio Symphony, has announced that continued existence of the orchestra will depend upon support by the citizens of San Antonio. Following the payment of the deficit of \$19,000 by Mrs. Hertzberg, Mrs. H. P. Drought and Mrs. Paul O. Sergeant, an appeal was made to the Chamber of Commerce for a guarantee fund of \$10,000 for the season. This was refused on the ground that such an organization was not within its province. The burden of financing the orchestra during the eighteen years of its existence has been borne by a few. Funds must now come from the people if the orchestra is to be continued.

Frida Stjerna, Swedish-American mezzo-soprano, has been chosen head of the music section of the Academy of Arts and Sciences, newly organized here. Mme. Stjerna spoke on "The Educational and Cultural Values of Music" at the organization meeting on Oct. 13 at the Menger Hotel. The organization committee includes Charles Emmett Trimble, Major Arthur L. Harris, George M. Mayer, Leo Brewer, Dr. F. A. Piper, Horace E. Wilson, E. B. Simmons, Major Ralph H. Durkee and Dr. E. A. Cayo. Affiliation will be made with the Boston Academy of Arts and Sciences when the membership reaches 100.

GENEVIEVE M. TUCKER.

## EL PASO SERIES BEGINS

Women's Choral Club Supports Visiting Recitalists—Memory Contest

EL PASO, TEX., Nov. 5.—Vera Poppé, 'cellist, and Edna Swansen Ver Haar, contralto, opened the popular concert course of the Woman's Club on Oct. 16. The Women's Choral Club, conducted by Charles Andrews, also appeared. The concerts this year are under the chairmanship of Mrs. Warren Small.

Organization of the music memory contest is completed. Carl Door, manager of the El Paso Philharmonic Orchestra, is director of the contest. Seventy-five compositions will be played, and all men, women and children in El Paso County are eligible for the three prizes which are, first, a year's musical instruction; second, six months' instruction, and third, three months' instruction.

HOMER G. FRANKENBERGER.

## Hother Wismer in San Francisco Recital

SAN FRANCISCO, Nov. 4.—Hother Wismer gave a violin recital to a crowded audience at Sorsos Hall on Oct. 5. Among the features of the program were Bach's Prelude and Fugue in A Minor, the Handel-Halverson Passacaglia and Haydn's Sonata in D. Dorothy Passmore, 'cellist, and Edgar Thorpe, pianist, were the assisting artists.

CHARLES A. QUITZOW.

## Walter Gilewicz in Recital in Baylor, Tex.

BAYLOR, TEX., Nov. 5.—Walter Gilewicz, new director of the Baylor College Fine Arts faculty, gave his first piano recital on Oct. 17, displaying fine technique and sound musicianship in numbers by Beethoven, Brahms, Chopin and others.

## Seattle Greets Hurlbut in Lecture-Recital

SEATTLE, Nov. 4.—Harold Hurlbut, tenor, was vigorously applauded in his lecture-recital on the De Reszke method of singing on Oct. 17. He had to repeat the program later, and was overwhelmed with applications for auditions. Mr. Hurlbut is booked for twenty-two weeks' teaching and singing in the West next summer.

Gray Roberts, American tenor, has been engaged for the first concert on Dec. 7 of the Government Hotels in Washington.

## CLUBS PROMOTE MUSICAL GROWTH OF BEAUMONT, TEX.

New Choral Organization Adds to City's Activities—Plans Started for Music Week

BEAUMONT, TEX., Nov. 3.—This city can point to a remarkable growth in the interest of its inhabitants in music. Last month witnessed the organization of the Mendelssohn Club, a choral club for mixed voices under Ellison Van Hoose, conductor of similar organizations in Houston and Beaumont, with Jewell Harned, a graduate of Chicago Musical College, as accompanist. There are already sixty-five members and 100 are expected by the end of the season.

Responsibility for this growth in interest rests in part with the Music Study Club, organized last year with a membership of twenty-seven, which has grown to 155. An intensive course of study is carried on at bi-monthly meetings and concerts are given, four of them open to the public. The Beaumont Musical Society, now in its second year, is preparing Handel's "Messiah."

Ione Townes Locke, concert manager, has arranged a number of bookings for this season, including Rudolph Ganz, with the St. Louis Symphony; Anna Case, Evelyn Scotney and Alberto Salvi. Clarence Eddy will come to Beaumont on his Southern tour, giving a recital in the First Methodist Church.

Music Week was inaugurated in Beaumont last year under the management of Gladys Harned, violinist, and Mrs. A. B. Milam, supervisor of public school music, with such marked success that plans are well under way for a Music Week on a larger scale for this year, beginning April 1. One of the features of the week will be an Out-of-Town Artist Night, on which musicians from all parts of Texas and Southern Louisiana will be heard.

## Music a Feature of East Texas Fair

TYLER, TEX., Nov. 4.—Music was a feature of the annual East Texas Fair, which opened on Oct. 10 and continued for four days. Under the direction of Mrs. Louis Durst, an attractive program was given in the grand stand, with large crowds in attendance. Through a radio station, set up by R. E. Bryan in the Fine Arts Building, concerts were heard by large audiences.

M. C. HAMBRICK.

## Move for Summer Opera in Oklahoma City

OKLAHOMA CITY, Nov. 4.—Edgar M. Cooke and Boris Nazimoff, Russian pianist, who have recently opened new studios here, are sponsoring a movement to have an opera company maintained in Oklahoma next summer.

C. M. COLE.

## Macbeth Leads Series in Stockton, Cal.

STOCKTON, CAL., Nov. 4.—Florence Macbeth, coloratura soprano, opened the series of concerts under the auspices of the Music Club with a recital in the Methodist Church on Oct. 20. The singer was in fine voice. George Roberts, the accompanist, played a group of solos.

FOREST GROVE, ORE.—Final try-outs for the Men's Glee Club were held when seven tenors, three baritones and three basses were elected.

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## Concerts and Recitals of Week in New York

[Continued from page 17]

### Felix Salmond, Nov. 4

'Cello artistry of the highest type gave distinction to the recital of the English virtuoso, Felix Salmond, at the Town Hall Saturday afternoon. His program was one exceptionally free of meretricious display. He did not seek to exhaust the resources of his instrument or to transform it into a violin. All he undertook was finely poised and proportioned and his tone was almost infallibly sumptuous.

There was beauty of sound and beauty of style in the three Old World numbers with which he began his program, a Grave by Henry Eccles, a Sicilienne by Vivaldi, and a Vivace by Sammartini. With the most admirable collaboration by Walter Golde, his accompanist, he again attested his sensitiveness to old music in a finely turned performance of Veracini's D Minor Sonata, and then achieved an effective contrast in a warm and romantic presentation of a modern French work, Huré's F Sharp Minor Sonata.

In his concluding group the 'cellist played Henry Hadley's "Autumn Twilight," dedicated to him; a César Cui Berceuse, Glazounoff's "Sérénade Espagnole" and extras. O. T.

### Benno Moiseiwitsch, Nov. 4

Benno Moiseiwitsch, at Carnegie Hall, confirmed the impression of previous seasons. His playing is based on a technique that transcends every difficulty (e. g., the pianissimo glissando octaves in the last movement of Beethoven's Sonata, Op. 53), barring occasional harshness of tone; and upon intense emotion and poetry tempered by sound taste. His intensity at times becomes a limitation, i. e., when it interferes with breadth and "bigness." This was the only fault to be found with the playing of Beethoven's Sonata; it was not inappropriate to Schumann's Symphonic Etudes, in which Mr. Moiseiwitsch did some playing of extraordinary beauty, marked especially by fascinating gradations of color and dynamics. These were in evidence also in a memorable performance of Chopin's Barcarolle, and in Medtner's "Idyll," Brahms' Capriccio in B Minor (an added number) and Debussy's Prelude, "The Wind in the Desert." The most superb playing—superb in its rhythmic lilt and verve—was that of Ravel's Toccata, Mr. Moiseiwitsch being one of the two or three first rank pianists who are aware that music has been written for the piano since the days of Chopin and Liszt. A brilliant performance of the Liszt-Busoni Mephisto Waltzes closed the program. B. H.

### Ernesto De Curtis, Nov. 4

A large audience, containing a goodly number of Italian-Americans, assembled at the Town Hall on Saturday evening to hear a concert of Italian songs of a folk character composed or arranged by

Ernesto de Curtis. Giuseppe Danise, Beniamino Gigli and Myrtle Shaaf, of the Metropolitan Opera, and Rita A. Roxas sang the tuneful Neapolitan airs. Their emotional character brought much applause and led to handshakes and congratulations of artists and composers, ending with a well aimed kiss on de Curtis' cheek by Gigli. Instrumental contributions to the program were made by Josephine Arena, Luisa Di Lorenzo and Vito Carnevali. D. G.

### Jascha Silberman, Nov. 4

Jascha Silberman, a talented boy pianist of about thirteen years of age, gave a first recital at Aeolian Hall on Saturday evening. Those who heard him found him the possessor of an admirable technique and of artistic promise. The boy's program included Bach's "Italian" Concerto in F, Beethoven's Andante in F, Schubert's Impromptu in F Minor, and compositions by Scarlatti, Schumann, Mozart, Chopin, Tchaikovsky, Rubinstein and Mendelssohn. He was very liberally applauded. D. G.

### Feodor Chaliapin, Nov. 5

That commodious Carnegie Hall, which seats more than 2600 persons, is not large enough when Feodor Chaliapin sings, was demonstrated Sunday night, when the celebrated Russian bass made his first appearance of the season in recital there. Hundreds of persons were turned away and the lobby had to be cleared of the disappointed ones.

The hope that transference of the big singer's activities from the Hippodrome to one of the usual concert halls would eliminate circus elements and result in a program more completely satisfying to an essentially musical audience, was only partially realized. The hall held many notables—pianists, violinists and conductors as well as singers—but the recital was otherwise much like its predecessors.

Mr. Chaliapin made it clear at the outset that he has returned in good voice. He was freer in his use of baritone high tones than last year and many of these were of stirring resonance. He made drama of every number he sang, resorting freely to gesture and pose, and he gripped the heartstrings as only a tremendous artist can. But, magnificent as was this vivid and altogether individual art, it prompted the question as to whether an interpreter of overwhelming personality is justified by reason of his power over audiences in utterly altering the character of a song such as Beethoven's "In Questa Tomba Oscura" or Schubert "Doppelgänger"; whether, for the sake of the drama which he himself creates, he should be applauded for tearing a song limb from limb, substituting the most highly colored emotional effects for beauty of line, rhythmic continuity, correctness of pitch and the composer's plain intent. In a sense Mr. Chaliapin seems at times not an interpreter at all, but a creator—one who takes from the composer the bricks with which to build a flaring edifice of his own, and this frequently a tower of oratory rather than of song.

As at other concerts, there was no printed program, the bass announcing his songs by number from the platform. Word-books of his repertoire were distributed without charge. The singer apparently has overcome his aversion to the use of opera excerpts in recital (if indeed, he ever took the position attributed to him), for he brought all his powers of humorous expression to Leporello's "Catalog," from "Don Giovanni," and sang also an air from Rachmaninoff's youthful "Aleko." There were numerous Russian songs, including the inevitable Moussorgsky "Flea." Needless to say, the audience was in a state of almost continuous excitement, save when piano and 'cello numbers were provided by Max Rabinowitch and Nicholas Levenne, respectively; competent performers who seemed to realize that their function was to provide a breathing spell for the vocalist. Mr. Rabinowitch also did duty as accompanist. O. T.

### Isa Kremer, Nov. 5

Isa Kremer, "International Balladist," whose recitals are apparently to become weekly events, was heard for the second

time at Carnegie Hall on last Sunday afternoon. Miss Kremer, as at her first appearance, exhibited a natural voice of considerable beauty, and sang ballads in six languages in the manner of our own

Irene Franklin, but lacking wholly in the personality which the American singer injects into her work. J. A. H.

[Continued on page 31]

## Three Orchestral Programs

### Sigrid Onegin's Début

The Philadelphia Orchestra, Leopold Stokowski, conductor; Sigrid Onegin, mezzo-soprano, soloist; Carnegie Hall, Oct. 31, evening. The program:

Overture, "Rosamunde".....Schubert  
Aria, "Andromache's Lament".....Bruch  
Mme. Onegin  
Symphony No. 2, in C.....Schumann  
Songs, "Hymnus," "Muttertändelei".....Strauss  
Mme. Onegin  
Entr'acte, from "Khovantchina".....Moussorgsky  
"Fireworks".....Stravinsky

This second program of the Philadelphia's New York series introduced a singer from whom much is to be expected, particularly in opera. It also revealed the visiting orchestra in its best estate, with a program happily chosen and conducted by Mr. Stokowski in such a way as to emphasize the superb sonority, the balance, the pliancy and the responsiveness of an ensemble that is second to none. Schumann's noble Second Symphony has been strangely missing from the programs of the metropolis, the records disclosing that it has not been given since a Philharmonic performance of it under Josef Stransky in 1916. The captivating Scherzo and the thrice lovely Adagio took on an enhanced beauty as Mr. Stokowski and his men projected them, and the other movements were richly and sensitively played.

Power and poignancy spoke in the fifty-one measures of the dirge-like excerpt from the Moussorgsky music-drama, left unfinished by the composer and orchestrated by Rimsky-Korsakoff. It tugged at the heart, much as the music of "Boris" does. From its air of grimness and tragedy to the noisy frivolity of Stravinsky's youthful "Fireworks" was by no means an unfelicitous leap. The crackling cleverness of this *pièce d'occasion*—it was a wedding gift for Rimsky's daughter—closed the program zestfully. The "Rosamunde" Overture, though beautifully played, seemed altogether superfluous.

Of Mme. Onegin it must be said that she made a profound impression. Her voice pealed forth as one of great power and wide range. The tone was dark but intensely vibrant; sometimes, in its upper reaches, propelled with such force that its resonance tended toward hardness. Her scale seemed a smooth and even one. The flexibility of the voice was not put to test, but the organ impressed as one essentially for heroic and dramatic utterance. Her vocal style was of corresponding bigness and sweep. The excerpts from Bruch's cantata, "Achilles," became an operatic scena in its intensity. It was gloriously sung and the music, it must be said, seemed altogether worthy of such singing. The two Strauss songs were not as completely satisfying, "Muttertändelei" in particular calling for lighter and brighter treatment. Junoesque of appearance, with an engaging smile, Mme. Onegin heightened the effect of her singing through the persuasions of a very agreeable personality. Her true measure, doubtless, will be taken only when she has been heard in some such part as Brangäne or Ortrud at the Opera House. O. T.

### Spalding Assists Damrosch

New York Symphony, Walter Damrosch, conductor; Albert Spalding, violinist, soloist; Carnegie Hall, Nov. 2, afternoon. The program:

Symphony No. 5, in B Flat.....Glazounoff  
Concerto in D.....Brahms  
Mr. Spalding  
Symphonic Poem, "Fontane di Roma".....Respighi

The Brahms concerto supplied this concert with its one element of vitality. Mr. Spalding played it loftily, with both fervor and reverence, if not always the greatest richness of tone. For the rest, reminiscences of more authentic voices asserted themselves gaily enough in the Glazounoff work and plashed euphoniouly in Respighi's fountain-scapes. There was no lack of smoothness or of musical quality in their performance. The program was repeated Friday.

### Calvé and a Novelty

Emma Calvé's first New York appearance of the new season supplied most of the zest of Sunday afternoon's program of the New York Symphony at Aeolian Hall, though Conductor Damrosch led his men in the always enlivening Eighth Symphony of Beethoven, presented a first-time novelty in Alfvén's Swedish Rhapsody, "Midsommarvaka," and brought to hearing Liadoff's "From the Apocalypse," listed on the program as "first time in New York," although previously played by the Russian Symphony.

Mme. Calvé's singing evoked the most rapturous applause, but it was not the best she has proffered since her return to the concert platform in this country a year ago. Frequent and sumptuous beauty of tone alternated with lapses of quality and pitch, and the most bewitching details of voice management had their antithesis in moments of broken phrases and scantiness of breath. All she undertook was surcharged with her personality, and that was quite enough for many auditors, whether she sang excerpts from Gounod's "Sapho," Berlioz's "Damnation of Faust," and Bizet's "Pêcheurs des Perles," or Gretchaninoff, Berlioz and Alvarez songs, the latter accompanied by Yvonne Dienne.

The Swedish novelty would make ideal material for one of Pavlova's dancing tales. It proved to be almost visually bucolic, and it frisked liltily through merry tunes of folk suggestion, with some engaging but essentially reminiscent melodies for solo instruments, all at a foot-tapping pace. As symphonic music it cannot be regarded as of any considerable importance.

The Liadoff work, on the other hand, was conceived with grandiose intent to hurl forth the most powerful and prophetic utterances. Its "thunders" remained purely percussive, its "rainbows" and "pillars of fire" obviously manipulated, and though it had its measure of straightforward vigor and intensity, it can scarcely be said (on this occasion, at least) to have heralded the preternatural portents of its Biblical program. O. T.

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## Fanning Spends Holiday in Traveling Through France and Switzerland



Cecil Fanning, Baritone (Standing) and His Accompanist, H. B. Turpin, at Mr. Turpin's Villa in Switzerland

Cecil Fanning, baritone, spent his vacation in traveling through France and Switzerland, and for part of his holiday stayed at the villa in Switzerland of H. B. Turpin, his teacher and accompanist. The photograph shows the two in a sunny corner of this pleasant retreat. Incidentally Mr. Fanning, on his vacation, devoted considerable time to the study of calories, with the result that he lost seventeen pounds within a month. "Calories," he says, "are something you cannot see, and yet the lack of them makes you thin and the abundance of them make you fat."

## PITTSBURGH HEARS CHORUS

Ukrainian Singers, Cleveland Orchestra and Suzanne Keener Among Visitors

PITTSBURGH, PA., Nov. 4.—The Ukrainian Chorus, under Alexander Koshetz, sang before an enthusiastic audience in Carnegie Hall on Oct. 24. The soloist was Oda Slobodskaja, soprano.

In connection with the celebration of the seventy-fifth anniversary of Pittsburgh Commandery No. 1, Knights Templar, the Cleveland Orchestra, Nikolai Sokoloff conductor, appeared in Syria Mosque on Oct. 27. Louis Edlin, violinist, was soloist. The principal work played was Tchaikovsky's "Pathétique" Symphony. A capacity audience attended.

Suzanne Keener, Pittsburgh soprano with the Metropolitan Opera, and Margaret Horne, a local violinist, gave a concert in Carnegie Hall on Oct. 27 for the benefit of the Brashear Settlement. Earl Mitchell played piano accompaniments. Miss Keener is to return later in the season in the James Bortz Popular Concert series.

ROBERT E. WOOD.

## Nyiregyhazi Leaves for Tour

Edwin Nyiregyhazi, pianist, has left New York for a tour of twenty concerts which will keep him occupied until the holidays. He will play in Memphis, Nashville, Wooster, Milwaukee, Dayton, Greencastle, Indianapolis, Columbus, Cleveland, Hartford, Bristol, Montreal, Quebec, Syracuse, Chatham, Boston, and concerts on the Pacific Coast. He will appear in New York in a Biltmore Musicale in January.

## Matzenauer Returns to New York

Margaret Matzenauer, contralto of the Metropolitan Opera, returned to New York last week to prepare for the opening of the operatic season. On her coast to coast tour, the contralto was heard in recitals in Columbus, Butler and Youngstown, Ohio; Helena, Mont.; Seattle, Portland, Salt Lake City, San Francisco, Los Angeles and Oklahoma City. She appeared as soloist with the Los Angeles Philharmonic.

## "TROVATORE" IN READING

Titta Ruffo Heard in Recital, Assisted by Yvonne D'Arle

READING, PA., Nov. 4.—Titta Ruffo, baritone, made his first appearance in this city at the Strand Theater on Oct. 23. The concert was the first in the Haage series. Ruffo's opulence of tone and dramatic singing of well known operatic arias were appreciated by a crowded house. He was ably assisted by Yvonne D'Arle, whose grace and charm in a group of English songs made her popular immediately. Alberto Sciarretti gave valuable aid as accompanist and solo player.

The Metropolitan Operatic Association gave a performance of Verdi's "Trovatore" in the Orpheum Theater Oct. 25, with Nelli Gardini, Dorothy Bott, Renato Troisi and Imerio Ferrari in the cast.

WALTER HEATON.

## Louise Stallings in Many Concerts

Louise Stallings, mezzo-soprano, has been heard in a number of concerts since she opened her season in a joint recital at the Westchester Biltmore Club with Felix Salmond, 'cellist, on Oct. 4. These include a program with Helen Jeffrey, violinist, and Henry Souvaine, pianist, on Oct. 10; a recital with Charles Cooper, pianist, at the Jackson Heights Country Club on Oct. 17; a program with John Doane, pianist, at Vassar College on Oct. 23, and one program with the Ampico in Springfield, Mass., on Oct. 30. Forthcoming engagements are in Milwaukee with Erwin Nyiregyhazi, Worcester, Mass., and at the Brooklyn Academy of Music. She will be heard in her second New York recital later in the season.

## Gescheidt Pupil in Opera in England

Alfredo Valenti, bass and pupil of Adelaide Gescheidt, who has been engaged to sing leading rôles with the British National Opera Company, is now on a tour of Scotland. Mr. Valenti has appeared in "Faust," "Louise" and "Der Freischütz."

## Mme. Sylva Acclaimed in Quebec

QUEBEC, Nov. 4.—Marguerita Sylva, mezzo-soprano, gave a recital under the auspices of the Ladies' Musical Club in the Columbus Hall on the evening of Oct. 13 and was warmly applauded for her singing. She prefaced her recital with remarks both in French and English on the nature of her program. Mme. Sylva was recalled many times and sang a number of extras.

## Singers to Give Joint Recitals

Lillian Beatey, soprano, and Mary Bennett, contralto, are scheduled for a number of joint appearances during the season. They will sing in Hempstead, L. I., on Nov. 15, and jointly in Tarrytown, South Bridge, Mass., and Worcester. They are under the management of George Andersen of New York.

## Pranski Artists Appear

Sonia Radina, soprano, who appeared at the Town Hall, New York, on Oct. 15, is a pupil of Victor Pranski. Other Pranski singers who are appearing before the public in concert and opera, are Riva Madannes, soprano; Sano Marcov, baritone, and Anastasha Rabinoff.

Betsy Lane Shepherd, soprano, will appear before the Mozart Choral Club in Wilkes-Barre, Pa., on Dec. 4. Later in the month she will leave for a tour of the Northwest under the local direction of Katherine Rice of Tacoma, Wash.

## Lucile Nelson, Soprano, with Assisting Artists Opens Charleston Year



Lucile Nelson, Soprano

CHARLESTON, S. C., Oct. 30.—The first event of the season was a song recital by Lucile Nelson, soprano, given Oct. 24 under the auspices of the Crescendo Club. She sang in French, Spanish, Italian and English, her program ranging from the folk-song to *Santuzza's* aria, "Voi lo sapete," from "Cavalleria." A singer with vivid personality, marked dramatic gifts, and a resonant voice, Miss Nelson captivated her audience. The Jewel Song from "Faust" brought her program to a brilliant conclusion.

Maud Gibbon, 'cellist, played Popper's "Dedication" with beautiful tone; and Anna Margaret Behrmann, pianist, played two solo piano numbers.

V. G. TUPPER.

## Musicians Contribute to Harpists' Publication

A recent number of the official publication of the National Association of Harpists, Inc., "Aeolian Review," issued tri-annually, contains articles by several well-known musicians. Carlos Salzedo writes of the "Harmonic Liberation" and espouses the cause of modernism in writing for the harp. Adolph Bolm contributes an essay on "The Harp in Its Relation to the Dance." Carl Engel, in a paper entitled "None but the Harp," foresees increased activity for that instrument. Frank Damrosch urges an accurate command of pitches for the performer in "Sweet Harps Out of Tune."

## Dupré Begins Long Tour

Marcel Dupré, French organist, has begun his tour of eighty recitals for the season, playing to more than 6000 persons at his first two concerts in New York and Montreal. Mr. Dupré's management is limiting further bookings to points in the vicinity of cities where engagements have already been made.

DALLAS, TEX., Nov. 4.—The Executive Board of the State Federation of Music Clubs held an all-day session at the home of Mrs. R. T. Skiles, first vice-president, recently. Twenty-one members were present.

Nevada Van der Veer, contralto, and Reed Miller, tenor, gave a concert in Burlington, Iowa, on Oct. 10. Mr. Miller has been re-engaged to appear on the Dickinson Seminary Course in Williamsport, Pa., on Jan. 18.



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## New York Concerts and Recitals

[Continued from page 29]

### Raisa and Rimini, Nov. 5

Before a large audience, Rosa Raisa of the Chicago Civic Opera Association appeared in joint recital with her husband, Giacomo Rimini, baritone of the same company, at the Century Theater, on Sunday afternoon. The famous soprano was in splendid voice, and the "Ei del venir" air from "La Juive" was superbly sung. Among other numbers, Mme. Raisa sang Richard Hageman's "At the Well" and A. Walter Kramer's "The Great Awakening." She was many times recalled and added numerous extras. There was also much applause for Mr. Rimini, whose singing of the "Serenade of Don Juan" by Tchaikovsky was of ringing tone and much verve. A duet from "Hamlet," by Thomas, was sung by the soprano and baritone with telling effect. D. G.

### John McCormack, Nov. 5

John McCormack returned to the Hippodrome for his second concert of the season on the afternoon of Nov. 5, and was greeted by the usual capacity audience, several hundred persons being accommodated on the stage. The tenor proffered a characteristic program—old Italian airs, modern songs in English and French, and Irish Folk-Songs—which he sang with superb artistry. More beautiful singing than that which he gave in the opening group, comprising "Gioite al canto mio," by Peri; "Pur dicesti," by Lotti, and Giordani's "Caro mio ben," encored with Handel's "O Sleep Why Dost Thou Leave Me," can scarcely be imagined. The program also included Francis's "La Procession," a new song by Arthur Foote, "Song by the Mill," Strauss' "Allerseelen," in the English guise of "All Soul's Day," a number of Irish songs arranged by

Hughes, a first time presentation of Osgood's "The Little Trees," and "Flower Rain" by his accompanist, Edwin Schneider. The assisting artist was Rudolph Bochco, violinist, who was applauded in numbers arranged by Auer and Kreisler, and Wieniawski's Polonaise Brillante in D. H. C.

### Francis Rogers, Nov. 5

Francis Rogers revealed his attainments anew in full measure in his recital at the Town Hall on Sunday afternoon. Heard in old Italian arias, German lieder, and English ballads, he limned all moods with the unerring touch of the artist. It was remarkable with what versatility he employed his tones, depicting, without the least strain or artificiality, diverse shades of meaning, and strength in reserve. The program was long—twenty-two numbers—but no audience could listen to such delightful singing without demanding more, and there were several repetitions and a number of extras.

Of the early group, an aria by Handel, "Tutta rea," from "Scipione," found an interesting counterpart in Purcell's "I See, She Flies Me," also Handelian in style, and delivered with the utmost fluency and with that clearness of diction which distinguished Mr. Rogers' singing. The baritone demonstrated his art in mezza-voce in an exquisite reading of Bottegari's "Mi parto," and in the German group his skill in portraying delicate miniatures was further illustrated in such music as "Es hat die Rose," by Franz, Beethoven's "Adelaide" had a strongly emotional appeal, and Mozart's "Das Veilchen," Schubert's "Aufenthalt," and Cornelius' "Ein Ton" were also noteworthy.

Bax was represented in the concluding group by a Christmas Carol, a simple melody treated in the style of a chant. "The Land of Heart's Desire," the setting in which Martin Shaw so graphically suggests the atmosphere of Yeats' poem, was one of the striking features of this group. A material share in the success of the recital belongs to Isadore Luckstone, whose accompaniments were of the highest value. Mr. Luckstone was represented on the program by his song "Clown's Serenade," set to words by E. W. Bryant. This naive profession of love for Columbine was sung in just the right spirit by Mr. Rogers, and had to be repeated. P. J. N.

### Illuminato Miserendino, Nov. 5

The violin program of Illuminato Miserendino at Town Hall on Sunday evening covered a wide range and revealed some skilful playing. The violinist chose a popular sonata and a popular concerto, in both of which he acquitted himself admirably, and was aided by the artistic work of his accompanist, Frederic Kahn. These were the Grieg C Minor Sonata and the D Minor Concerto of Wieniawski. The program also included Sinigaglia's "Piedmontese" Rhapsody and several arrangements by Kreisler and Joachim. Mr. Miserendino's bowing is facile and his style finished and smooth. His tone is not large but of fine quality and his phrasing neat. A well filled house recalled him again and again, particularly after the Sinigaglia Rhapsody. L. B.

### Children's Program, Nov. 5

The first of three "Miniature Musicales," designed to appeal to children and others who have not forgotten childhood's ways, was given at the Punch & Judy Theater Sunday afternoon by Bobbie Besler, soprano, and Herbert Dittler, violinist, with Elinor Everitt at the piano for Miss Besler and Mrs. Dittler for her husband. The music presented included numbers familiar to concert audiences. Kreisler arrangements of Bach, Gluck, Beethoven, Couperin and Schubert melodies had a prominent place among Mr. Dittler's numbers. Miss Besler sang some traditional French airs in arrangements by Ferrari and Deems Taylor, songs by Farley, Forsyth and McKinney, and "Four Cautionary Tales" by Liza Lehmann. B. B.

### Sousa's Band, Nov. 5

John Philip Sousa was in great form at the Hippodrome on Sunday night, when he led his band through many of his familiar marches, and excited a huge

audience to cheers. It was the eve of his sixty-seventh birthday, and this fact stimulated popular enthusiasm, and led to the presentation of a huge gilt wreath and a big trophy of flowers. Congratulations on behalf of the Actors' Equity Association were offered in a speech by John Emerson, and the manuscript of a new march, "The Gallant Seventh," composed by Sousa, was presented to Colonel Wade Hays and the officers and men of that regiment. "The Gallant Seventh" was performed with rousing effect by Sousa's Band and the Band of the Seventh Regiment, and another feature of the program was a Sousa suite, "Leaves From My Notebook," a score in which the composer varies his talent in spinning march rhythms by portraying a camp-fire scene at the close of day. Marjorie Moody, soprano; John Dolan, cornet, and George Carey, xylophone, were the soloists of the evening. P. J. N.

### NORMA DRURY PLAYS

#### Young Pianist Displays Command of Instrument in Recital

A decided attitude for the profession of pianist, and a commendable control of technique, were disclosed by Norma Drury, a performer still in her teens, who was heard at Aeolian Hall on Tuesday evening of last week. In the Prélude, Chorale and Fugue by César Franck and three numbers by Brahms, Miss Drury eschewed the ways of the virtuoso who conquers by digital dexterity alone, and revealed herself as one who interprets the spirit of a work with sobriety. MacDowell's "Sonata Eroica" was given a thoughtful performance, the mood of the third movement, marked "tenderly," being well conveyed. The last section brought forth evidences of a well-balanced command of the instrument. In a concluding group comprising works of Debussy, Rachmaninoff, Liszt and Griffes, the last-named composer's "Fountain of Aqua Paola" was outstanding for clever execution. The Chopin-Liszt "My Joys" was played, if not ravishingly, with much of fleetness. Greater warmth would make certain phases of Miss Drury's art more compelling. R. M. K.

### TO BRING NOVELTIES

#### Milhaud Will Come as Herald of Moderns with New Scores

A score of new compositions for piano and chamber ensembles by the more advanced European moderns will be introduced here by Darius Milhaud on a tour which the leader of the well-known "Six" of Paris will begin early in next year.

The composer's first engagement will be as soloist with the recently organized City Symphony under the baton of Dirk Foch, when he will play his own Ballade for Piano and Orchestra. On the same occasion a hearing of his symphonic poem, "Protée," is scheduled. This work has already been played here by the Boston Symphony and has been widely heard in Europe. In addition to these compositions the composer will play in the lecture-recitals which he is to give jointly with A. Robert Schmitz, pianist, novelties by Erik Satie, Germaine Tailleferre, François Poulenc, Arthur Honegger, Igor Stravinsky, Arnold Schönberg and others.

In Philadelphia the composer has been engaged as guest conductor of the Philadelphia Orchestra during the absence of Leopold Stokowski in Paris and Rome. Other plans are complete, which include a lecture-recital at Harvard before the students under Professor Walter R. Spalding, an engagement in the subscription series of the French American Quartet, and, later in the season, a concert of modern chamber music in which he will be assisted by a half-dozen well-known French musicians now in this country.

#### Carl Flesch to Visit America Again

Carl Flesch, violinist, who made a tour of America during the season 1913-14, will return to the United States for another tour during the second half of next season.

### KANSAS CITY ORCHESTRA GIVES SEVERAL CONCERTS

#### Prominent Soloists Are Heard with Little Symphony—Conservatory Plans Recitals

KANSAS CITY, Mo., Nov. 4.—The Little Symphony, under N. De Rubertis, gave the second concert of its series at Ivanhoe Temple on Oct. 22. Besides numbers by Guiraud, Godard, Wagner, Korngold and Rimsky-Korsakoff, Dvorak's American Quartet was played by Mr. Blackman, Mr. Ready, Mr. Long and Mr. Conway. Mrs. Allen Taylor, soprano, was the assisting artist, singing an aria by Mozart with violin obbligato played by Mr. Blackman, concertmaster of the orchestra; and a group of songs, including two by Richard Canterbury, who assisted at the piano.

The Little Symphony, augmented for the occasion, was heard again in Convention Hall on Oct. 27 with Rosa Raisa, Giacomo Rimini and Mr. Blackman as the assisting artists. Mme. Raisa was heard in an aria from "Tosca" and songs by Kramer, Hageman, Yradier and Russian composers. Mr. Rimini sang the Toreador Song and duets with Mme. Raisa. They were accompanied by Carol Perrenot. Mr. Blackman played Mendelssohn's Concerto. This was a special concert arranged by Anna Millar to precede the regular series.

The first of a series of lecture-recitals on the evolution of chamber music was given by the Kansas City Chamber Music Society and Edith Rhett at Grand Avenue Temple on a recent Saturday afternoon. The subject was "Music of the Fifteenth and Sixteenth Centuries." The Little Symphony under N. De Rubertis was assisted by Powell Weaver, organist; Esther Darnell, contralto, and Mr. Blackman.

The Kansas City Conservatory has announced a series of three recitals by members of the faculty, including Max Selinsky, Margarita Selinsky and Arnold Volpe, violinists; Ella Van Huff, contralto; Louis Dornay, tenor; Muri Silba and John Thompson, pianists, and Albert Rosenthal, cellist. The series is sponsored by the women's auxiliary.

The Conservatory has organized an orchestra under Arnold Volpe. Many applications are being received by the opera department.

The Dixie Chapter of the United Daughters of the Confederacy presented Ella Van Huff, contralto; Claude Rader, violinist; Rudolf King, pianist; David Grosch, baritone, and Maddalena Hervey-Akers, accompanist, in a benefit concert at Grand Avenue Temple on Oct. 19.

Geneve Lichtenstein, pianist, played works of Brahms, MacDowell, Debussy and Rachmaninoff at the Hotel Baltimore ballroom on Oct. 24.

Sponsored by the Ivanhoe Masonic Lodge, the Ivanhoe Opera Company gave two performances of "Chimes of Normandy" under Julian Amelung on Oct. 25 and 26.

BLANCHE LEDERMAN.

#### Schirmer Estate Appraised

An appraisal of the estate of Rudolph E. Schirmer, late head of G. Schirmer, Inc., filed Oct. 31, showed that he had left property valued at \$280,484 gross and \$248,838 net. He gave a life interest in the estate to his second wife, Anne Swinburne Schirmer. Mr. Schirmer owned outright 1,250 shares of stock in his corporation, valued at \$179,062, and set aside an equal amount in trust during the lifetime of his first wife, Martha B. Schirmer, as security for payment to her of \$15,000 a year. She also retains life use of a residence.

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## RECITALS CROWD WEEK IN SEATTLE

Clubs Take Active Share in  
Organizing Interesting  
Programs

By David Scheetz Craig

SEATTLE, Nov. 5.—Evelyn Scotney, soprano, was the soloist at the second of the Plymouth Church Men's Club series on Oct. 24, and was enthusiastically received. She was well assisted by Maximilian Rose, violinist, whose work made a fine impression, and Elvin Schmitt, pianist.

Inaugurating a series of costume recitals, Dai Steele Ross, mezzo-contralto, gave a program of old Southern songs at the Cornish Theater on Oct. 25. Arville Belstad, pianist; E. Hellier Collens, violinist, and George Kirchner, cellist, played several groups of chamber music, and Mrs. Ross' numbers were mainly by H. T. Burleigh, Coleridge-Taylor, C. C. White, and J. Rosamond Johnson. Eugene Field Musser, pianist and member of the Cornish School faculty, gave an artistic recital on Oct. 23 at the school auditorium, introducing some new modern works by Cyril Scott, Howard Hansen, and Grainger.

The fifty-eighth musicale of the Sunset Club was given by Archie Ruggles, tenor, assisted by Mrs. Frederick Bentley, pianist, and Edith Kendall, violinist. Songs in Italian, French, and English made up an attractive program.

The Bohème Music Club discussed at a recent meeting the early Italian composers. A musical program was given by Fay Adams Boswell, soprano; Mrs. Harry Cone, mezzo-soprano, and Winifred Bateman, violinist.

The Melody Club, at its second meeting of the year on Oct. 26, listened to a program by Elizabeth Brune, Mildred Johnson, Antonia Emminger, and Mrs. Charles N. Gibson, pianists; Dorris Snedden, Olga Kuehl, Ingrid Salin, Elly Salin, and Gladys Phillips, vocalists; and Mrs. Charles N. Gibson, reader.

The Coliseum Theater Orchestra, conducted by G. H. Stone, has resumed its popular concerts, and on Oct. 29 the principal number was Grieg's "Peer Gynt Suite."

A musicale was arranged by Lillian Schoenberg for the patrons of the Rainier Grand Hotel on Oct. 27, when Caroline Kidd, soprano; Dr. C. B. Ogle, baritone; Dorothy Morgan, violinist; and Roma Blake, reader, gave the program. The accompanists were Walter Morgan and Miss Schoenberg.

### Sousa to Write Opera for Mary Garden

John Philip Sousa has requested Charles Dillingham to arrange a meeting with Robert W. Chambers, novelist, at the Hippodrome, on Nov. 5, the occasion of the band's only appearance in New York this season. Mr. Sousa wishes to discuss with Mr. Chambers the possibility of a libretto for an opera which he is to write for Mary Garden.

### Applaud Elman in Burlington, Vt.

BURLINGTON, VT., Nov. 4.—Mischa Elman, appearing on Oct. 16 in recital at the University of Vermont gymnasium, opened the seventh season of concerts in that auditorium under the Dow management. He was greeted with enthusiasm and played numerous encores. Josef Bonime was accompanist.

### Southern Supervisors to Hold First Conference in Atlanta Next Month

ATLANTA, GA., Nov. 4.—The Southern Supervisors' Conference will hold its first meeting in Atlanta on Dec. 14-16 at the Piedmont Hotel. The Southern Conference was organized during the Music Supervisors' National Conference at the latter's meeting in Nashville, Tenn., last spring. The organization has already aroused much interest among music supervisors in the South and is exerting an influence in the improvement in the standards of music in the schools.

## WELCOME GANZ IN ST. LOUIS CONCERT

Symphony Successfully Opens  
Season—Claire Dux in  
Recital

By Herbert W. Cost

ST. LOUIS, Mo., Nov. 6.—The St. Louis Symphony and Rudolph Ganz were given a cordial welcome by a crowded house yesterday afternoon at its first concert of this season. The orchestra showed excellent qualities in its playing, and Mr. Ganz was recalled many times. He has declined an invitation to conduct two concerts of the Los Angeles Philharmonic.

Claire Dux opened Elizabeth Cueny's People's Concert Course on Oct. 28 with

### Washington Women's Club Organizing Choir and Orchestra

WASHINGTON, Nov. 1.—A choral society is being organized by the Women's City Club here. Mrs. John J. Stahl, at one time director of music of the District of Columbia public schools, and a former pupil of William Shakespeare and of Percy Rector Stephens, is the prime mover in the enterprise. Frances Pierce Stratton of the Royal Conservatory of London is also organizing an orchestra of Women's City Club members which will work with the choral society.

A. T. MARKS.

### May Korb Soloist with Williamsport Club

WILLIAMSPORT, PA., Nov. 4.—May Korb, soprano, was soloist at the first concert given recently by the MacDowell Club of this city. Miss Korb won warm appreciation by her singing of "Caro Nome." She was also heard in numbers by Handel, Shepherd, Brown, Hageman and Josten and in the Swiss Echo Song. The Club contributed interesting and admirably prepared items to a well arranged program, and the work of the chorus was excellent. The concert concluded with Dudley Buck's "Hymn to Music."

### Heifetz Welcomed in Lawrence, Mass.

LAWRENCE, MASS., Nov. 4.—The musical season was auspiciously opened on Sunday afternoon, Oct. 22, at the Colonial Theater by Jascha Heifetz, violinist, who was received with marked favor. The program of Mr. Heifetz included two concertos, Nardini's in E Minor and Mozart's in A, and his lighter pieces were drawn from the works of Beethoven, Grasse, Paganini, Sgambati, Wieniawski and Schubert, whose "Ave Maria" was given as a final encore. The concert was the first in the Star Concert Series under the local management of John I. Donovan.

A. L. McLAUGHLIN.

### Binghamton Hears "Trovatore"

BINGHAMTON, N. Y., Nov. 4.—Two performances of "Trovatore" were given in the Stone Opera House on Oct. 21 by members of the Metropolitan Operatic Association. The theater was not filled for either performance, but the audience, largely Italian, accorded the singers hearty appreciation. The work of Dorothy Bott as Azucena was noteworthy and the whole cast and the chorus were excellent. Mme. Nella Gardini appeared in the rôle of Leonora, Renato Troisi as Manrico, Imerio Ferrari as Count di Luna, Henry Ralf as Ferrando, Kathryn Galli as Inez and John Pritchard as Ruiz.

J. A. MALLETT.

### Albany Welcomes Heifetz

ALBANY, N. Y., Nov. 6.—Jascha Heifetz, violinist, was cordially greeted by an audience that filled the State Armory on Oct. 25, when he gave the opening recital of the Franklin concert series. The first half of the program was devoted to two concertos, Nardini's in E Minor and Mozart's in A, and numbers by Paganini, Beethoven-Auer, Grasse and Wieniawski were also played. The demand for encores was most insistent. Samuel Chotzinoff was the accompanist.

### Marion Lovell Sings in Providence

PROVIDENCE, Nov. 4.—Marion Lovell, coloratura soprano, sang before the Plantation Club on Oct. 15, and was cordially applauded for the beauty of her voice and her artistic interpretations, especially in her group of modern songs.

a song recital at the Odeon, making her first appearance in this city. Her program included operatic arias, numbers by the old masters, a group of Schubert lieder and a group of songs in English. Herbert Goode was the accompanist.

About 1,000 members of the Morning Choral Club attended the Members' Day concert last Wednesday morning in the new Chase Hotel ballroom. Mona Gondré, disuse, and Elsie Sorelle, harpist, were heard in an interesting program.

The first regular open meeting of the Musicians' Guild took place on Oct. 29 at the Artists' Guild. A program was given by Lucille Cook, who played two new compositions for the piano by Samuel Bollinger, a St. Louis composer; and Raymond Koch, baritone, who was assisted by Paul Friess at the piano. Max Koenigsburg spoke on local musical conditions.

### West Newbury Choir Presents Conductor with Purse of Gold

WEST NEWBURY, MASS., Nov. 4.—The fourth concert of the West Newbury Choral Society was given in the Town Hall on Oct. 25 before a large audience. John Peirce, the conductor, was presented with a purse of gold at the close of the concert from the chorus, the presentation speech being made by Rev. Glenn Tilley Morse. The assisting artists, Gertrude Carey, soprano; Osirene Rowell, soprano, and George Dane, baritone, were well received. Disa L. Adams was an excellent accompanist. The program included Max Bruch's cantata, "Fair Ellen."

W. J. PARKER.

### Greet Sousa's Band in Springfield, Ill.

SPRINGFIELD, ILL., Nov. 4.—Sousa's Band played to crowded houses on the afternoon and evening of Oct. 21. The soloists were Marjorie Moody, soprano; Caroline Thomas, violin; Winifred Bambrick, harp, and John Dolan, cornet. Through the kindness of the Springfield Order of Elks, under whose auspices the concerts were given, twenty-five crippled children from St. John's Sanatorium were guests at the matinée.

### Berrian Shutes in Stamford Recital

STAMFORD, CONN., Nov. 4.—Berrian Shutes, pianist, was heard in recital at the Women's Club Auditorium on Oct. 20, and was warmly applauded in a Brahms' Sonata in F Minor and numbers by Chopin, Griffes, Debussy and Tchaikovsky-Pabst.

J. W. COCHRAN.

### Hail Edward Johnson in Kenosha, Wis.

KENOSHA, WIS., Nov. 4.—A large and enthusiastic audience greeted Edward Johnson, tenor of the Metropolitan, in a recital which opened the Simmons Course on Oct. 24. Mr. Johnson's program ranged from old Italian to the modern Italian, American, French and German songs. He aroused enthusiasm with a dramatic and telling interpretation of two new songs by Pizzetti, "I Pastori" and "Angelica." There were many encores.

WESLEY LA VIOLETTE.

### Stamford Hears Adele Parkhurst

STAMFORD, CONN., Nov. 6.—Adele Parkhurst, soprano, sang before the Schubert Club on Oct. 25, before an enthusiastic audience. Her program included "Qui la voce" and miscellaneous Italian, French and English songs.

J. W. COCHRAN.

### Marie Sundelius Heads Calendar in Utica's Week

UTICA, N. Y., Nov. 6.—Marie Sundelius, soprano of the Metropolitan, appeared in recital on Nov. 1 under the auspices of the B Sharp Club and was well received by a capacity audience. She was accompanied by Wilfrid Pelletier. Ruth St. Denis with Ted Shawn and the Denishawn Dancers appeared here recently in an interesting program, to a musical accompaniment furnished by a quartet conducted by Louis Horst. The United States Marine Band gave concerts on the afternoon and evening of Oct. 31.

HELEN HALE BROCKWAY.

### Irish Band in Burlington

BURLINGTON, VT., Nov. 4.—The Irish Regiment Band of Canada gave two concerts at the Strong Theater on Oct. 23, and had to play many extra numbers. Jean McNaughton, dancer; Beatrice O'Leary, and Pipe-Major John Trenholme were soloists.

A. W. DOW.

## CELEBRATE MUSIC WEEK IN ST. PAUL

Symphony, Clubs and Schools  
Active—Lucrezia Bori  
in Recital

By Florence L. C. Briggs

ST. PAUL, MINN., Nov. 4.—St. Paul has celebrated its second Music Week, and proposes to make the event an annual one, an organization for that purpose having been formed at a luncheon on Thursday, with Commissioner L. R. S. Ferguson, of the City Council's Department of Education, as president, and Hall Geer, C. O. Kalman, and Chandler Goldthwaite, municipal organist, as the officers.

Commissioner Ferguson directed the week's celebrations, which have drawn thousands to the Municipal Auditorium. The St. Paul Municipal Chorus, Leopold G. Bruenner, conductor, sang on Monday evening; and Tuesday evening was given over to the Schubert Club and the Orpheus Club for a joint concert at which H. S. Woodruff, conductor of the latter organization, led his fifty men in an interesting program. Mr. and Mrs. Malcolm McMillan, organist and contralto, of the Schubert Club, were the soloists.

On Wednesday afternoon, public school children gave a fine concert in which a large boys' chorus, a Girls' Glee Club and a High School Orchestra were prominent. Elsie M. Shawe, supervisor of music, conducted the chorus, Lillian Knott, the Glee Club, and Emmet Raymond, the orchestra, from the Mechanic Arts High School. That evening a Scandinavian program was given by the Normandes Male Chorus, Ole Holm, conductor; Vega Male Chorus, led by Emil Anderson; Norwegian Lutheran Seminary Male Chorus, under the leadership of John Dahle, and the United Scandinavian Church Choirs, Peter Johnson, conductor. Friday evening was set aside for separate concerts fostered by separate communities. The Midway Club, of St. Paul, and Commercial Clubs, of East St. Paul and Hamline, were among the civic bodies thus engaged.

In addition to the free concert enumerated by the Minneapolis Symphony on Thursday night in its regular course, the recital by Moissaye Boguslawski at St. Catherine's College, Amelita Gallucci's recital tonight, and the Schubert Club concert this afternoon, and a recital by Howard Hitz in Dyer's Hall are among the scheduled events of the week. Daily organ recitals have been given by Mr. Goldthwaite and twice a large band of musicians provided by the St. Paul Musicians' Association has supported the organist in concerts.

The Symphony concert, Henri Verbrugghen again conducting, was highly satisfying. César Franck's D Minor Symphony was richly interpreted, and stood forth a work of beauty. Jacques Thibaud was the soloist in an admirable performance of Bach's Concerto for Violin in G Minor. The audience repeatedly recalled the artist.

A visiting artist heard before Music Week opened was Lucrezia Bori, soprano of the Metropolitan Opera, whose recital before the Schubert Club was acclaimed as one of the rich events of the season. She sang an aria from "The Marriage of Figaro," numbers by Martucci, Schubert's "Ave Maria," and groups of French, Spanish and English songs, and all this music was interpreted with the utmost taste. Katherine Hoffman was the accompanist. The concert was followed by a reception and buffet supper tendered by the Women's City Club, of St. Paul, to Miss Bori as the guest of a sister organization.

Aurelia Wharry-Leuthold, soprano; William Keller, violinist; Edith Robinson, pianist, and Henry J. Williams, harpist, appeared in a recent concert, and another recital of interest was that of Agnes Rast Snyder, with Katherine Hoffman at the piano.

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## BALTIMORE'S WEEK BRINGS VARIED LIST

### Cortot, Oswald, Sousa and Swabian Singers Heard by Large Audiences

BALTIMORE, Nov. 4.—Alfred Cortot, pianist, gave a recital at the Lyric on Nov. 2 under the local management of the Albaugh Concert Bureau. Mr. Cortot has seldom been heard to better advantage here, and an unusual appeal of tonal beauty made the audience call for many additional numbers besides those listed.

The initial appearance on Nov. 3 of Alfredo Oswald, the Brazilian pianist who has been added to the faculty of the Peabody Conservatory, attracted a large audience to the main hall of the Peabody Institute. With groups of classic compositions the player made clear his technical equipment and emphasized a leaning toward the bravura style. He chose an interesting set of compositions from the pen of his father, Henrique Oswald, a Brazilian musician of note, which made a favorable impression.

John Philip Sousa with his band and several soloists, at the Lyric on Nov. 3, roused his audience to enthusiasm. The genial bandmaster seems to gain favor with each successive reappearance.

Edwin Litchfield Turnbull, president of the Johns Hopkins Musical Association, entertained guests over the weekend at the Woodmont Rod and Gun Club, near Hancock, in Western Maryland. The guests included prominent musicians who presented informal concerts at the clubhouse, to which the farmers' families of the vicinity were invited. A concert was given on the return trip at Hagerstown at the Hotel Hamilton, to which the members of the American Legion were invited.

On Monday evening, Oct. 29, the Schwäbische Lieder Gruppe sang attractive folk-songs and national lieder at the Lyric. F. C. BORNESCHEIN.

### WHEELING SEASON OPENS WITH SUCCESSFUL EVENTS

#### Martinelli and Galli-Curci Appear with Assisting Artists—Local Soloists Heard

WHEELING, W. VA., Nov. 4.—The concert season was ushered in recently by two of the premier figures in the world of music, Martinelli singing on Monday, Oct. 16, and Galli-Curci on Wednesday, Oct. 18.

Giovanni Martinelli, assisted by Laura Robertson, soprano, with Salvatore Fucito at the piano, gave a program that included five of the best known operatic arias and a duet from "Carmen." He was enthusiastically received and at the conclusion of the final aria on the program, "Vesti la giubba," from "Pagliacci," was accorded a veritable ovation. He displayed intense dramatic appreciation of the text and a voice with unusual timbre and perfection of technique.

Miss Robertson created a favorable impression. She sang "Voi lo sapete," from "Cavalleria Rusticana" and numbers by Treharne, LaForge, Rachmaninoff, Sibella and Leoncavallo. Both artists added several encores. Mr. Fucito gave excellent support at the piano.

The concert was the first in the University Club series under the active management of J. Harold Brennan and the Court Theater was packed despite an unusually stormy night.

An audience estimated at 3000 crowded the Market Auditorium to hear Amelita Galli-Curci and assisting artists in their first appearance in this section. The event was under the local management of J. C. Mullaney of Martins Ferry.

The outstanding number of the program was the mad scene from "Hamlet" in which Mme. Galli-Curci displayed dazzling technique. The program also included songs in French, Italian, German, Spanish and English, by Donaudy, Debussy, Bizet, Massenet, Hageman and Samuels, her accompanist and husband. She was received with tremendous enthusiasm. Encores included Tosti's "Aprile," a Spanish song by Valverde, and American folk-songs, including Foster's "Swanee River." Manuel Berenguer, flautist, played several obligatos and a group of solos by Camus.

Will Rhodes, a tenor of Pittsburgh; Dora Nininger-Bard, contralto, and Jessie Wolfe-Lipphardt, pianist, the latter two of Wheeling, gave a recital in the First Presbyterian Church of Martins Ferry, the first of the lecture-recital course for this season. Mr. Rhodes, who is soloist at the First Presbyterian Church of Pittsburgh, sang numbers by Handel, Kramer, O'Hara and others, and collaborated with Mrs. Bard in several duets, including one from Cadman's "Shanewis" and the well-known "Ai nostri monti" from "Trovatore." Mrs. Bard was heard in "Stride la vampa" from the latter opera and a group of songs in English. Mrs. Lipphardt, beside accompanying the singers skilfully, was heard in a group of Grieg numbers. EDWIN M. STECKEL.

### N. Y. SYMPHONY PLAYS NOVELTIES IN CAPITAL

#### Washington Audience Greeted Spalding and Kochanski with Damrosch Forces—Other Events

WASHINGTON, D. C., Nov. 6.—The New York Symphony, Walter Damrosch conductor, opened its series on Oct. 24 with two novelties which were received with enthusiasm. These were the Bach Concerto in D Minor for two violins, with Albert Spalding and Paul Kochanski as soloists, and Saint-Saëns' "Le Carnaval des Animaux." In this Mr. Damrosch gave the bâton to René Pollain, taking his place at one piano with his nephew, Leopold Damrosch Mannes, at the other. This series is under the management of T. Arthur Smith, Inc.

The orchestra gave an educational concert in the evening under the auspices of the Society of Fine Arts, with incidental remarks by Mr. Damrosch.

Victor Herbert is doing a great part in promoting good music in the motion picture theaters. He has been heard as guest conductor several times at Moore's Rialto. Helen Von Ende, violinist, was also heard there recently.

A series of Sunday evening community concerts has been organized at the Central high school by Robert Lawrence, organizing director of Music Week. The programs on these occasions will include serious and popular music and community singing.

Under the direction of Mrs. John J. Stahl a choral society has been formed from the members of the Women's City Club. Frances Pierce Stratton is recruiting an orchestra from the same organization. Both chorus and orchestra will be heard during the coming season.

A series of weekly public concerts by local artists was inaugurated on Oct. 25 at the First Congregational Church. The following appeared: Elsa Louise Raner, violinist; Katharine Riggs, harpist; Charles Trowbridge Tittmann, bass, and Harry E. Mueller, accompanist.

Music formed a conspicuous part of the pageant, "The Voice of the Wildflowers," given during the conference of the Garden Club of America on Oct. 25. The music was under the general direction of Paul Bleyden, with instrumental numbers by Gertrude McRae Nash, Helen Gerrer, Walter Nash and Armand Gumprecht, and vocal solos by Estelle Wentworth, Mrs. G. R. Weitzell, Martha Woolley, and Margaret Callahan. There were several delightful choruses; and Caroline McKinley arranged the dances. The pageant is the work of Minnigerode Madrews. WILLARD HOWE.

### CLOSE MAVERICK SEASON

#### Sixteen Concerts of Chamber Music Make Up Successful Series

KINGSTON, N. Y., Nov. 4.—With a farewell supper given in honor of Pierre Henrotte at the home of Hervey White, at the Maverick, near here, on Oct. 21, the season at this center of musical activity was concluded. Mr. Henrotte returned from Belgium several weeks ago, after spending the summer there. He will join the Chicago Civic Opera Association in the near future.

The season at the Maverick has been the most successful of any since the colony came into existence ten years ago. The program of sixteen Sunday afternoon concerts of chamber music announced at the outset of the season was adhered to, all but one being given by the following Maverick musicians: Gustave Tinlot, Leon Barzin and Gaetone Britt, violinists; Paul Kefer and Horace Britt, cellists; Paul Lemay, violist, and Inez Carroll, pianist. The one exception was the concert given by the Chamber of Music Society of San Francisco.

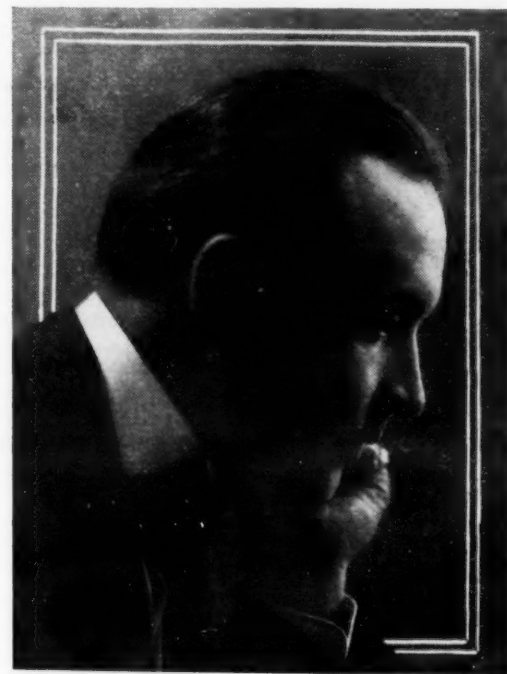
## From Cattle Ranch to Opera House Is Record of Leonard Snyder, Tenor

### South Dakota Singer, "Born on Horseback," Returns to America After Study and Appearances Abroad

TO some it may seem to be a far cry from the pursuits of a cowboy to appearances as a leading dramatic tenor in opera houses in Europe, but this is the achievement of Leonard Snyder who was born, to use his own expression, "on horseback" in South Dakota, where the rank and file of leading citizens know much more about cow punching than high C's.

Mr. Snyder, as a youngster, spent all of his leisure, in the company of a chum, among the cowboys. He became a crack shot, an expert horseman, and made a record with the lasso. He found time, however, to take a law course at the University of South Dakota, and, in odd moments, gave limited attention to voice culture. It was during a visit of the Metropolitan Opera Company to St. Paul, Minn., that Mr. Snyder received his first strong impulse to try for an operatic career. Several prominent Metropolitan artists heard him and advised him to study seriously.

In 1910, Mr. Snyder went to Europe, and for six years pursued his studies under the direction of Vincenzo Vannini. He made his operatic debut in 1917 at the Royal Theater, Pisa, in "Andrea Chenier." His success was instantaneous. His voice is essentially dramatic in character, and he succeeded in satisfying critical Italian audiences in a long list of operas which included "Aida,"



Leonard Snyder, Tenor

"Samson and Delilah," "Tosca," "Girl of the Golden West," "Loreley," "Iris," "Isabeau," "Andrea Chenier," "Carmen," "Pagliacci" and "Trovatore."

Returning to his native land this season, Mr. Snyder, who is under the management of Jules Daiber, appeared successfully in opera in Brooklyn, singing in "Carmen," "Pagliacci," "Trovatore" and "Aida." Last week he took part in a performance of "Tosca" in concert form at Stuyvesant High School and was obliged to repeat the "Romanza" in the third act. I. M.

### HEAR NORFLEET TRIO

#### Visitors Play for Indianapolis Junior Clubs—Benefit Concert

INDIANAPOLIS, IND., Nov. 4.—The Norfleet Trio of New York gave a concert at Caleb Mills Hall on Oct. 14 under the auspices of the Indianapolis juvenile and junior sections of the Indiana Federation of Music Clubs. The members of the Trio are Catherine Norfleet, violin; Leeper Norfleet, cello, and Helen Norfleet, piano. The program was made up of chamber music and transcriptions of classic dances.

The first musical event of the season was a local affair, a benefit for the veteran musician, Alexander Ernestinoff, long a choral and orchestral conductor, who is at present in poor health and unable to attend to his duties. The concert was given on Oct. 15 in the Circle Theater under the auspices of the Musicians' Protective Association by sixty musicians under the bâton of Leopold Kohls.

The program included the first movement of Schubert's Unfinished Symphony; Goldmark's overture, "Sakuntala"; Tchaikovsky's "March Slav"; excerpts from "Madama Butterfly," and several smaller numbers. Walter Flandorf, pianist, played Liszt's Hungarian Fantasia. The concert was preceded by a short program of organ numbers by Mr. Flandorf. A large audience was in attendance. PAULINE SCHELLSCHMIDT.

### FORM NEW QUARTET

#### Richmond, Ind., Organization to Give Concerts—Clubs Active

RICHMOND, IND., Nov. 4.—A woodwind quartet was recently organized here and will give several concerts this winter. J. E. Maddy, supervisor of music in the public schools, will play the bassoon, and the other members are: Edwin Flook, flute; Kenneth Fox, clarinet and Harold Little, English horn.

Mildred Schalk, president of the Music Study Club, under whose auspices the Woman's Club announces visiting artists, has arranged the following dates: Geraldine Farrar, Nov. 27; Fritz Kreisler, Feb. 9; Lillian Artelle Rixford of Cincinnati, organ recital, Nov. 14.

The Treble Clef Club, organized under the auspices of Samuel B. Garton, has begun its rehearsals. Helen Warum Chappell of Indianapolis will be the soloist at this Club's first concert on Dec. 15. ESTHER GRIFFIN WHITE.

### EVENTS IN PROVIDENCE

#### Chopin Club Gives First Concert—Marion Lovell Sings

PROVIDENCE, R. I., Nov. 4.—At the first concert of the Chopin Club in the ballroom of the Biltmore Hotel, Oct. 11, Richard Burgin, concertmaster of the Boston Symphony, played Lalo's "Symphonie Espagnole" and two groups of smaller numbers. Geneva Jefferds Chapman, soprano, sang a group of songs and Emma Winslow Childs, besides accompanying Mrs. Chapman, played a Beethoven Rondo. Samuel L. Goldberg accompanied Mr. Burgin.

Marion Lovell, coloratura soprano, was heard in recital at the Providence Plantations Club on Oct. 14, displaying excellent qualities in numbers by Mendelssohn, Rimsky-Korsakoff, Hahn, Debussy, Gretchaninoff and others. MRS. B. C. EDWARDS.

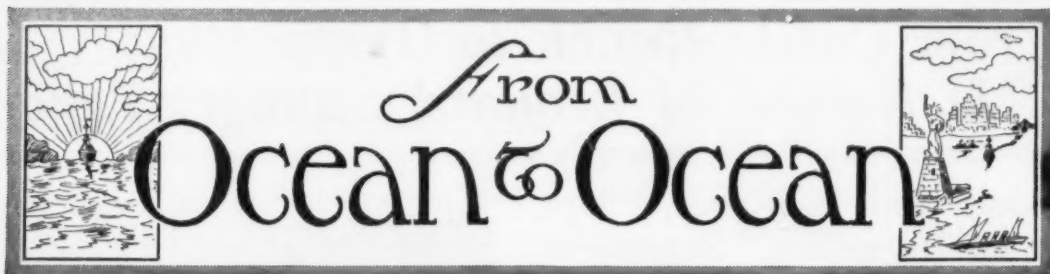
#### Raisa and Rimini in St. Joseph, Mo.

ST. JOSEPH, MO., Nov. 4.—Rosa Raisa and Giacomo Rimini of the Chicago Opera opened Mrs. Francis Henry Hill's concert series on Oct. 26, singing at the Auditorium before an audience of nearly 2000 persons. Although suffering from colds, they completed their program successfully. ADA LYON.

### English Conductor Praises Reproducing Pianos

SIR LANDON RONALD, composer, principal of the Guildhall School of Music, London, and conductor of the Royal Albert Hall Orchestra, stated recently, according to the New York World, that no serious musician should scoff at gramophones or reproducing pianos. "They are of the greatest educational value in music," he said. "They have helped music in England immensely in the last ten years and I consider them a most important factor as an educator and in helping amateurs to understand more about music. For the first week or two people love to listen to jazz music on their gramophones, but then they get rather sick of it and want something with a tune in it, something nicer. They get hold of 'Tannhäuser,' for instance, and come to the conclusion that it is a jolly fine work. They then go and hear it at Queen's Hall—and that is how concert audiences are built up."





SALT LAKE CITY, UTAH.—J. Spencer Cornwall, local piano and voice coach, has opened a new studio in Highland Park.

DENVER, COL.—Phillip Gordon, pianist, and Ellinor Whittemore, violinist, gave a recital in conjunction with the Ampico in the Auditorium recently, and were warmly applauded.

WESTPORT, CONN.—Girard Chatfield gave a successful concert in his studio on Oct. 17. Those presenting the program were Florence Aitken Tompkins, soprano, and Berrian Shutes, pianist.

ST. LOUIS, MO.—Ernest Prang Stamm, organist and pianist, who left this city for Tulsa, Okla., some years ago, has returned, and taken up the duties of organist at the Second Presbyterian Church and B'Nai El Temple. He will also open a studio.

INDIANAPOLIS, IND.—Mrs. James Pearson, Mrs. R. G. Null, Dorothy Knight-Greene, Mrs. B. A. Richardson, Frances Johnson, Hilda Kirkman, Lucille Lockman and Edith Jane Fish appeared at the first concert of the Ladies' Matinée Musicales this season.

WICHITA, KAN.—A students' matinée was given at Philharmony Hall by the following pupils of the Wichita College of Music: Eunice Hobson, Lillian Bourman, Ruby Wolf, Lois Wycoff, Mrs. John Hay, Mrs. L. P. Brooks, Amelia Gilliland and Ada Wilk.

TRENTON, N. J.—In a program of Scotch music at the Crescent Temple, the soloists were Mae Carnochan, soprano; Matt Clark, tenor and Mrs. Alex Dawson, pianist. Dances were given by Mrs. Benjamin Reid, Margaret Laird and Jessie Munn.

JAMAICA, N. Y.—Claire Lampman, contralto, and Frank E. Forbes, baritone, gave a recital recently at the Fort-nightly Club, assisted by Elizabeth Koehler, accompanist. The program included numbers by Bemberg, Ponchielli, LaForge, Spross and Beach.

ERIE, PA.—Wava Brehm and Marjorie Vail, sopranos, and Ann Wilson, contralto, pupils of E. A. Haesener, gave a recital at the Central Presbyterian Church, with Isabelle Paterson at the piano. Operatic arias and ballads by American and other composers made up the program.

PASADENA, CAL.—Early American music made up the program of the Tuesday Musicales first meeting of the season. Those who appeared were Mrs. Henley Bussing, Mrs. Milton Bozorth, Reginald Bland and Lois Brown McManus. Mildred Marsh, pianist and composer, is opening a studio in this city.

POUGHKEEPSIE, N. Y.—Miriam Greenfield, piano student, won the Hickok Memorial Prize of two season tickets to the concert course of the Dutchess County Musical Association this winter. The second prize, one season ticket, was won by Carol L. Graham, and the third a ticket for one recital by Albert G. Hunter, Jr.

PITTSBURGH, PA.—Pupils of Ralph Lewando, violinist, appearing in recital in the Hotel Schenley recently included Samuel Rosenberg, Samuel Walters, Henriette Engelsberg, John Demarco, Russell Gerhart, Muriel Moran, Ferenc Kaleyo, Carl Rosenberg and Rose Meitlein. Mr. Lewando played the accompaniments.

MISSOULA, MONT.—The Prelude Music Club, comprising junior musicians, has been re-organized. A paper on "Service, the Keynote of the Junior Club" was read by the president, Gladys Price, at a recent meeting. A vocal number was contributed by Catherine Reynolds, and piano solos by Louise Heyfron and Virginia McMahon.

MEMPHIS, TENN.—Sergei Klibansky, New York vocal teacher, who has been conducting a class in singing at the Bohlmann School of Music, was the guest of honor at the first meeting of the Renaissance Club at the home of Mrs. G. T. Fitzhugh recently. Mr. Klibansky sang a number of songs and delivered a short address.

MILTON, ORE.—The Malen Burnett School of Music in Walla Walla, Wash., has established a branch in Milton. A successful concert was recently given by Bethel Stack, one of the piano teachers, and Mrs. Sutherland, soprano. C. R. Whitman of the Fischer School of Music in Walla Walla gave an interesting violin recital at the Christian Church.

CALGARY, ALBERTA.—Two students studying at the Royal Academy of Music in London, Odette de Foras, and Dorothy Ellis-Brown were heard recently in recitals in the Palliser Ballroom. Both singers have won scholarships entitling them to three years' tuition at the Academy. Each recital was attended by a large audience. Gladys McKelvie was accompanist.

TIFFIN, OHIO.—Robert F. Scanland, pianist, and Edward Gould Mead, pianist and organist, who have recently joined the faculty of Heidelberg Conservatory, were among the soloists at a recent concert before an audience which filled Rickly Chapel. Others who contributed to the program were Phoebe T. Settlage, soprano; Oswald Blake, tenor; Harry Robert Behrens, violinist, an Addie E. Stanton, accompanist.

MISSOULA, MONT.—At a recent luncheon given by the Missoula Music Teachers' Association, G. A. Ketcham, principal of the High School, gave an interesting talk on the benefits of the credits for music study, and said that

music study was increasing the interest in the usual High School work. A. H. Weisberg of the State University presented an outline in theory for the music curriculum for the approval of the association.

WATERLOO, IOWA.—At the first musicale of the season at Sunnyside Country Club, the principal soloist was Henry Iblings, tenor, who sang Arthur Penn's "Lamplit Hour" and other numbers. Mrs. L. B. Covell played the accompaniments. Other soloists were Alice Brown Shores, and Emily T. Sanborn, with Mrs. M. S. Althouse and Mrs. R. G. Taylor as accompanists. The Boy Scouts' Band, led by A. J. VanDoran, also assisted.

WICHITA, KAN.—At the dedication of the organ of the new United Congregational Church Harry von Tobel, organist of St. Paul's M. E. Church, played two groups of solo numbers. Others on the program were Mrs. E. L. Davison, organist of the church; Lester Weatherwax, tenor; Frances Fritzen and Mrs. Lucile Kells Briggs, pianists, and the church quartet, comprising Grace Munn Kirkwood, Mrs. P. B. Youle, Howard Darling and Dr. Murray Kirkwood.

ORANGEBURG, S. C.—Lynwood Maxwell Williamson dedicated the new organ of the First Baptist Church in a recital in which he was assisted by the Matteson Studio Quartet of Columbia, S. C., comprising Mrs. William F. Furtick, soprano; Mary Chreitzberg, contralto; Robert La Faye, tenor, and Maurice Matteson, baritone. Mr. Williamson played Boellmann's "Suite Gothique" and many miscellaneous numbers, and members of the quartet were also heard in solos.

EL PASO, TEX.—The MacDowell Club heard a program of French music arranged by Mrs. D. L. Pickens and chosen from the works of Chopin, Fauré, Chaminade, Massenet and Godard. Those taking part were Mildred Learmonth, Eva Crosby, Ruth Yaffe and Nellie May Boquet, pianists; Mrs. Ralph Henderson and Virginia Bean, violinists; Mrs. J. W. Lorentzen and Constance Pateman, sopranos; Elmer Hoelzel, tenor, and Mrs. W. R. Brown, Mrs. V. L. Bean and Mrs. Warren Small, accompanists.

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# People And Events in New York's Week

## Dr. Miller Lectures on Vocal Art Science

In co-operation with and under the auspices of the Vocal Art Science Studios, of which Maude Douglas Tweedy and Anita Mason Woolson are directors, Dr. Frank E. Miller, founder of Vocal Art Science, gave an interesting demonstration before a large audience at his New York residence on the evening of Nov. 1. There were novel features, including a motion picture exhibit showing the co-ordination of the muscles of the body. Demonstrations were given by several pupils of the Vocal Art Science Studios. Dr. Miller spoke at length on voice standardization and his remarks were illustrated by slides. The meeting concluded with a hearing of Dr. Miller's new phonograph. During the evening Gertrude M. Landale, soprano and one of the first exponents of Vocal Art Science, was heard in a group of Italian, English and French songs. Donald Fiser, baritone, sang songs of Brahms and Salter. M. B. S.

## Vladimir Graffman Opens New York Studio

Vladimir Graffman, Russian violinist, formerly concertmaster with the Minneapolis Symphony, has decided to make his headquarters in New York where he has opened a studio for the teaching of the violin. Mr. Graffman was a pupil of Leopold Auer at the Imperial Conservatory in Petrograd for five years and was later director of the Imperial Conservatory in Omsk. He came to America by way of San Francisco in the summer of 1920, and has given concerts in many of the larger cities, including New York, Minneapolis, San Francisco and Los Angeles, and has appeared with a number of orchestras. Associated with him in his New York studio is his sister, Diana Graffman, pianist.

Engagements for Klibansky Singers  
Virginia Rea, soprano and pupil of Sergei Klibansky, has left New York for Paris, where she will sing with Ganna Walska's opera company. Grace Marcella Liddane gave a recital in Corona, L. I., on Oct. 29, and has been engaged to sing in Buffalo during the season. Miriam Steelman has been re-engaged as soloist at the First Presbyterian Church in Trenton, and Alveda Lofgren will sing at the First Presbyterian Church in Morristown, N. J. Lottice Howell will leave shortly on a tour, singing in Haverhill, Williamstown, Holyoke, Wellesley and Springfield, Mass.; Waterville, Me.; Troy, Hamilton and Rochester, N. Y.; Englewood, Elizabeth and New Brunswick, N. J.; Shamokin, Indiana, Carlisle, Pa.; Greensboro and Winston-Salem, N. C., and Atlanta, Ga.

Sinsheimers Play at Hunter College  
The Sinsheimer Quartet gave the first concert in its series at Hunter College recently, playing the Dvorak Terzetto for Two Violins and Viola instead of the Mana-Zucca Trio, as originally planned. Other numbers on the program which evoked much praise on the part of the audience were on Old English Song, Nedbal's Valse Triste and Menuett by Boccherini.

Rubinstein Club to Sponsor Concerts  
The New York Rubinstein Club, Mrs. William Rogers Chapman, president, will, in addition to its choral concerts under the direction of Mr. Chapman, sponsor a number of concerts for artists, the first of which will be given by Schumann Heink on the afternoon of Nov. 18.

Singer from Haywood Studio Active  
Susan Clough, contralto, who has appeared at the Rialto, Rivoli and Criterion Theaters several times during the past two years and who was also heard with the Zuro Opera Company in Brooklyn in September, has just concluded an engagement at the Eastman Theater in Rochester and is now singing in Canada. Miss Clough is a pupil of J. O. Woodside, assistant teacher to Frederick Haywood.

Brooklyn Settlement Plans Historical Series  
A recital of music from the works of Bach was given by some of the more advanced students on Sunday afternoon, Oct. 22, at the Brooklyn Music School Settlement. This was the first of a

series of historical recitals planned for the coming year by Kendall K. Mussey, director. For this recital William H. Humiston, assistant conductor of the New York Philharmonic, gave an illuminating talk on Bach and the numbers of the program, which were played by Anna Stein, Irvin Justlin and George Hubbard, pianists, and Bernard Kugel and Maurice Pernikoff, violinists.

Wagner Memorial Concert Planned  
The German Opera Company, which will begin a Wagnerian Opera Festival at the Manhattan Opera House on Feb. 12, will observe the fortieth anniversary of the death of Richard Wagner in a memorial concert on Feb. 13. An orchestra of 150 players and a chorus of more than 1000 singers, to be recruited from the United German Singing Societies of Greater New York, will participate.

Corradetti Pupil in Opera  
Valeriano Gil, a pupil of F. F. Corradetti, sang the tenor rôle of the opera "Marina" at the Longacre Theater recently. George Magis, tenor, was soloist at a concert in Wanamaker Auditorium, singing effectively *Ossian's Song* from "Werther" and "The Dream" from "Manon." Mr. Magis has been engaged as tenor soloist at the Church of the Puritans.

Program at Gardner School  
Ethel M. Peters, mezzo-soprano, with Edward Hart at the piano, was heard in recital at the Gardner School on Oct. 27. The singer showed skill and intelligence in the use of her fine voice in numbers from the Russian by Gretchaninoff and Rimsky-Korsakoff, numbers in French by Szulc, Hüe, Staub and Fourdrain, three Handel arias and a group of songs in English.

Mrs. Snyder Reopens Studio  
Mrs. Frederick H. Snyder, teacher of singing, returned to New York recently from her country home, "The Crossroads," near St. Paul, where she spent the summer. She has reopened her enlarged studios in the Nevada Apartments with a full enrolment.

New Vocal Teacher Added to American Institute Faculty  
James Gwilyn Anwyl has been added to the vocal faculty of the American Institute of Applied Music and will give an introductory recital at the Institute early in November. Mr. Anwyl is a former student of the Institute.

George Yates Myers Conducts Cantata  
George Yates Myers conducted a performance of Spohr's cantata, "God, Thou Art Great," at the First Presbyterian Church of Troy, N. Y., on Oct. 29. Two pupils of Mr. Myers, Mrs. Clarence T. Weaver and W. F. Gillies, appeared as soloists. Mr. Myers has resumed his teaching in his Carnegie Hall studios, New York. One of his pupils, Ethel Mae Nolds, has been engaged as soprano soloist at the Church of St. Mary the Virgin.

Pianist and 'Cellist in Scarborough Concert  
Arthur Wilde, 'cellist, and Dan Dickinson, pianist, gave a concert in the Beechwood Playhouse at Scarborough-on-Hudson on Oct. 30. Their program included the Beethoven Sonata in A and numbers by Debussy, Chopin, Fauré, Schubert, Saint-Saëns and others.

Mittell Pupil in Ensemble Program  
The Donaldson Quartet, composed of Dorothy Donaldson, violinist; Vivien Donaldson, harpist; Cortland Donaldson, tenor, and Helen Donaldson, pianist, with Leon Klingberg as assistant accompanist, gave a concert at the Lawton Avenue School in Grantwood, N. J., recently. The violinist is a pupil of Philipp Mittell.

Elsie Lyon to Give First New York Recital  
Elsie Lyon, contralto, will give her first New York recital in the Town Hall on the afternoon of Nov. 12. Mr. Schindler will be at the piano.

## CHORUS FOR ANN ARBOR

### Detroit String Quartet Heard Under Club Auspices—Organ Program

ANN ARBOR, MICH., Nov. 4.—The Matinée Musical Club has formed a women's chorus, under the leadership of Frederick Alexander, musical director of the State Normal School at Ypsilanti. The chorus will be a feature of several of the Club's programs this winter. The Detroit String Quartet was heard in the first of a series of afternoon recitals to be given by the Club on Oct. 18. An admirable program was finely played. The members of the quartet are Ilya Schkolnik, first violin; William Grafing King, second violin; Herman Kolodkin, viola, and Philipp Abbas, 'cello, all members of the Detroit Symphony.

A series of weekly organ recitals is being given in Hill Auditorium by Earl V. Moore and Harry Russell Evans, of the organ department of the University School of Music. An interesting feature of a recent recital was the playing by Mr. Evans of his own arrangement of the third movement of Rimsky-Korsakoff's "Scheherazade" Suite.

HELEN M. SNYDER.

### Appoint Leaders for Huntington's Civic Orchestra and Chorus

HUNTINGTON, W. VA., Nov. 4.—A community orchestra is to be organized by the music committee of the local Community Service branch, according to a recent announcement. H. C. Shadwell has been appointed conductor. Hannah M. Cundiff was appointed leader of the All-Huntington Chorus at a recent meeting of the same committee. Miss Cundiff is head of the public school music department of Marshall College and director of the glee clubs of that institution. She recently collaborated with Peter W. Dykema of the University of Wisconsin on a "School Music Hand Book." Helen Tufts-Lauhon will continue as accompanist for the chorus. "The Messiah" will be presented in Christmas week in City Hall.

MRS. H. A. LAWRENCE.

## PASSED AWAY

### Lucille Hill

LONDON, Oct. 27.—Lucille Hill, soprano and for many years prima donna of the Italian Opera at Covent Garden and with the Moody-Manners Opera Company, died here recently. She was a graduate of the Royal Academy of Music. The singer had been in ill-health for several years previous to her death. She was widely known in the musical world for her kindness and generosity as well as for her artistic achievements.

### Mariano Maina

CHICAGO, Nov. 4.—Mariano Maina, concert soloist and later teacher of music in Chicago, died on Oct. 29. Born and educated in Italy, Mr. Maina sang in concert and opera in America and abroad with Clara L. Kellogg, Luisa Tetrazzini, Adelina Patti and Minnie Hauk. Later he organized the company in which Lillian Russell made her first stage debut.

### Mrs. A. S. Vogt

TORONTO, CAN., Nov. 1.—Mrs. A. S. Vogt, wife of the former director of the Mendelssohn Choir of Toronto, and herself an accomplished musician, died on Nov. 1. It was in connection with her music that Dr. Vogt met her. They were married in 1891. Mrs. Vogt was born in Bowmanville, Ont.

### Agnes Nering

CHICAGO, Nov. 6.—Agnes Nering of Chicago, soprano, died on Nov. 2. Mrs. Nering studied music in Europe and won a diamond medal for singing from the Chicago Musical College. Since 1913 she had taught singing and classical dancing and had actively interested herself in church and philanthropy work.

### Rosario A. Roxas

Rosario A. Roxas, father of Emilio A. Roxas, New York teacher, died in Italy on Oct. 7, in his eighty-third year. Mr. Roxas, who was born in South Cataldo, Italy, was well known throughout Sicily for his philanthropy.

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## ARTISTS SUPPORT MOVE TO REDUCE RAIL FARES AND HOTEL CHARGES

Vigorous Protests Unite Managers, Singers and Instrumentalists in Solid Front Against Heavy Transportation Expenses and Gouging on Road—Look for Action by Interstate Commerce Commission on Application for Mileage Tickets at One-third Decrease

THE storm of protest against the high cost of railroad transportation and excessive charges levied by hotels upon traveling artists continues. Further vigorous expressions have come from victims of gouging, following the attack upon existing conditions made by MUSICAL AMERICA in the last issue. The past week has seen the conjunction of several concert bureaus in a country-wide organization under the supervision of Concert Management Arthur Judson of New York, with much consideration given to the question of cutting down traveling expenses. The concert artist now awaits the decision of the Interstate Commerce Commission on the issue of interchangeable mileage books at a one-third reduction, urged by the Hotel Men's Association.

Managers, vocalists, instrumentalists appear to hold but one view on the prevailing situation, and strong support is given to the movement for lower rail fares and the elimination of extortionate charges on the road. It is pointed out that many a young artist has small chance of making even a narrow margin of profit at present, and that the high fares make it difficult for singers and instrumentalists—even those who enjoy the higher fees—to consider successive bookings which are several hundred miles apart.

A statement by one of the representatives of the Wolfsohn Musical Bureau contained an outspoken protest against high charges incident to artists' tours: "The cost of the railroads and Pullmans to-day is absolutely prohibitive from every standpoint, and is reducing the income of the artists to such a point that the amount of money received by the government in income tax is materially lowered. The excessive charges in railroads, Pullmans, etc., militate against the young and struggling artists, who, naturally, receive not only small fees but more or less intermittent dates. It prohibits them from accepting engagements, thereby injuring their careers. After they pay all these excessive railroad, Pullman, hotel and baggage charges for themselves and their accompanists, instead of making money, they find themselves out of pocket in some cases. In others they have done all the traveling and all the work without any remuneration whatever, and have really been traveling and working for the benefit of the railroads. It seems hardly fair that people traveling continually over various railroads from Sept. 1 to June 1 for business reasons should be obliged to pay absolutely the same amount of money as the person who makes one railroad journey a year."

Lack of space prevents publication in this issue of the great volume of protests from prominent artists and others.

## Schönberg's "Pierrot Lunaire" Will Be Feature of Second Season of International Composers' Guild



Personalities in Music Indorse Work of International Composers' Guild—Top Row, Left to Right: Arnold Schönberg, Arthur Honegger and Carl Ruggles, Who Will Be Represented on the Programs of the Guild This Season. Lower Row: Ferruccio Busoni, Maurice Ravel and Erik Satie, Who Have Been Added to the Composers' Board of the Guild. The Drawing of Mr. Ruggles Is by Boardman Robinson; the Caricature of Satie by Alfred Frueh

THE second year of the International Composers' Guild begins with the affiliation of foreign groups similar to itself, and the organization is therefore able to announce a program even more ambitious than last year's. The outstanding event will be the American premiere of Arnold Schönberg's "Pierrot Lunaire."

The Guild was formed last season "to liberate the composer from the existing conditions which generally hamper his work being presented at all or in an ideal manner." It gave three concerts at the Greenwich Village Theater, New York, at which the works of twenty-seven composers of nine nationalities were presented.

Since then it has received notice of the formation in Berlin of the "Internationale Komponistengilde" by Ferruccio Busoni, Edgar Varese of New York, Bernard van Dieren of London, Heinz Thiesen, Egon Petri, F. v. Baumbach and Constantine David. This Guild expects to exchange programs with others.

A letter has also been received from the Collective of Composers in Moscow, organized in 1918, which since May, 1919, has held eighteen musical exhibitions and given eight concerts, and which on March 19 "decided to welcome the International Composers' Guild and recognized that close relations between our two associations are desirable. One of the first steps for this is to organize a mutual exchange of musical pieces . . . in order that they should be performed in concerts of both

associations." P. Kriloff is president of the Collective, Ivanoff-Boretzky is secretary and the members include Catoire, Koenemann, Glière, Gretchaninoff, Ippolitoff-Ivanoff, A. Lourie, Medtner, V. Stepanoff and others.

Other groups are being formed in Sweden, Switzerland and England.

Moreover, Busoni and Ravel have offered their co-operation to the New York Guild, and their names appear on its Composers' Committee with those of Florent Schmitt, Arthur Lourie, Heinz Thiesen, Erik Satie and others.

For its second season the Guild announces three concerts, to be given by subscription on the evenings of Dec. 17, Jan. 21 and March 4 at the Klaw Theater.

The first program will include a Sonata by Honegger; a song by Arthur Lourie, sung by Gerorgette Leblanc-Maeterlinck; two songs by Busoni; a Quintet by Vaclav Stepan, entitled "Le Premier Printemps," and the second movement of a symphonic poem for six trumpets by Carl Ruggles, American composer, entitled "Men and Angels."

The second program will be devoted to the first performance in America of Schönberg's "Pierrot Lunaire," a work which presents such difficulties in performance that it has been given only three or four times at most. The Guild's performance will be conducted by Louis Gruenberg, who attended the composer's twenty-two rehearsals for the premiere.

The poem, in seven parts, is by Albert Giraud. The music is arranged for voice (Sprechstimme) and fourteen instruments to be played by seven men. Eva Gauthier will be the soloist and LeRoy Shields will be at the piano.

The program for the third concert has not yet been arranged.

A feature this year will be a series of three lecture-discussions on all phases of modern music for the subscribers. At these several distinguished visiting foreigners will be heard, among them Z. D. Rudyhar. The first of these is expected to be given some time between the first and second concerts.

The Guild has moved to new quarters in West Forty-seventh Street.

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